DOCUMENT RESUME

ED 079 984 EM 011 355

AUTHOR	Schwartz, Alice M.
TITLE	Images and Things; Guide and Program Notes.
INSTITUTION	National Instructional Television Center, Bloomington, Ind.
PUB DATE	72
NOTE	160p.; See Also EM 011 359
AVAILABLE FROM	National Instructional Television Center, Box A, Bloomington, Indiana 47401
EDRS PRICE	MF-$0.65 HC-$6.58
DESCRIPTORS	Aesthetic Education; Art; Art Activities; *Art Education; *Art Teachers; Audiovisual Aids; Creative Art; Educational Environment; *Elementary Grades; Films; Fine Arts; Humanities; Humanities Instruction; *Instructional Films; *Teaching Guides
IDENTIFIERS	National Instructional Television Center; NITC; *Images and Things

ABSTRACT

The National Instructional Television Center provides this guide for teachers whose students will be viewing the Images and Things series. The series, composed of 30 films of 20 minutes each, directs attention to the aesthetic and humanistic aspects of art and seeks to help children develop a sense of art appreciation and an ability for art criticism, and to foster artistic creativity. The guide book is designed to help the teacher set a classroom climate which insures maximum response to and learning from each of the 30 programs. For each film a set of notes for the teacher is provided which covers the theme and content of the film, some suggestions for post-viewing discussion and activities, and a short bibliography of related works. A guide to art works, a pronunciation guide, a list of cooperating institutions, museums, and galleries, and some information on the staffs responsible for the series are also appended. (LB)

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Guide and Program Notes

Images & Things

National
Instructional
Television Center

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Images & Things

Guide and Program Notes

ED 079984

by Alice M. Schwartz

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and
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"Images & Things"

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Interim publication, 1971. Replaced by permanent publication, 1972.

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Introduction

"Images & Things" is a series of thirty 20-minute programs produced in color that will give 10-to-13-year-old students a clearer understanding of art and its relationship to their own lives. The series directs attention to the aesthetic and humanistic aspects of art. Its programs have been designed and produced both for visual enjoyment and learning — to delight and stimulate the eyes and ears, to excite the mind, to evoke positive, personal, divergent responses from the viewing students.

"Images & Things" focuses on the arts as they speak about life through a variety of themes — the land, the sea; people experiencing joy and sorrow, people at work, people celebrating; events in urban, suburban, and rural life, the images and sounds of nature; the way man forms and reforms objects, his rituals, his dreams, his dress, the things he builds, and the things he envisions. The programs lead, through the experience of art, to a better understanding of the self, of other people, of the environment, and of other times and cultures.

The series is open-ended. It invites the student to examine images, ideas, and things on his own, to share the insight of the artist, to develop for himself the awareness that leads to the enjoyment of the arts.

Major Purposes

In directing the students' attention to art images and ideas as a basis for humanistic study, "Images & Things" has three major purposes:

Appreciation: To help students perceive aesthetic qualities in nature and the man-made world.

Art Criticism: To encourage students to describe, analyze, and interpret visual images.

Artistic Performance: To help students perceive the distinctive qualities of the various media of visual expression so that they can use them in their own creative work.

The series seeks to induce the viewer to wonder about life, to express, both verbally and with art materials, the thoughts and emotions this wonder has aroused, to come to the conviction that art is an exciting and important human activity, and to realize that he can continue to discover and experience art for his own personal enjoyment.

The Teacher's Role

The part that you, the teacher, play in helping "Images & Things" contribute to the growth of your students is a most important one. You set the classroom climate that insures maximum response to and learning from each program. Early research on the series shows that children *are* affected by and respond to what they see and hear in a program. It holds their interest, encourages involvement, and invites personal, inventive responses when the setting is supportive.

"Images & Things" is different from any art television series you have used before. It may require some changes in the way you ordinarily approach the teaching of art. It is intended not to replace any part of the art instruction in your classroom, but to provide additional aesthetic experiences, to support and enhance the art program that is already a part of your curriculum. *The programs are interdisciplinary in content* and may be used in many ways by your students and you.

To make the fullest use of "Images & Things" a teacher must have:

- A strong belief in the value of art education — of a child's entering into the arts through experiences in awareness, in creative thinking and making, and in critical analyses of man's images and objects.
- An openness to the responses of the students and to their ideas for continued study into relationships and qualities presented on the programs.
- A willingness to continue in the study of the arts as a deep human experience.

Preparation for the Program

Read over the appropriate program notes a day or two prior to the presentation of the program. The schedule for the series should be available to you from the station that broadcasts "Images & Things."

You will, of course, arrange to insure the best possible viewing and listening conditions for all students in the room, and before the program begins you will want to prepare your students for viewing. This can be handled in a variety of ways. You may wish to give the theme and program description to one of your students and have him take the responsibility for announcing the title and adding a sentence or two about the program. You may want to display a reproduction of a work of art, an object related to the theme, or any appropriate "thing" for a brief

discussion prior to the viewing and more detailed analysis afterwards. A *prolonged* pre-program discussion could dull anticipation. Sometimes you might withhold the title of the program from the class. After the viewing, student discussion will naturally focus on developing a name for the program. Clear statements of the theme, main topics, and content usually emerge from this kind of group dialogue.

After you have worked with a few programs, you will develop your own skill in preparing for and using the series with your students.

Afterwards

The programs are designed to stimulate the student, to arouse ideas and emotions that demand expression. Immediately after the viewing you should encourage a discussion of the major ideas and clarify parts of the program not wholly understood. The kind of activity that follows depends upon you and upon the response of your students to the program. At times an art product will be the logical follow-up. Students might work individually, in small groups, or as a class. Some kind of immediate follow-up is desirable; it may be merely an identification of the concerns of the students and the possible activities to be selected. The programs leave room for improvisation on the part of the student and the teacher.

The follow-up activities given in these program notes are only suggestions. You may discover more meaningful and exciting activities to follow the programs, and your students will undoubtedly have ideas and suggestions for activities and further study.

To make the most of this series, the teacher needs to perceive and build skillfully on the imaginations and feelings of her own particular students, on the memories and emotions that the programs evoke in them. Those of us who have been involved in the production of "Images & Things" are confident that it will prove to be an unusually effective series. We know that you will give it your thorough and enthusiastic support, and we believe that you and your students will find it a most stimulating experience.

Alice M. Schwartz

To the Students

It is hoped that "Images & Things" will excite you, that it will increase your interest in art and make you want to know more about the images and objects people have made for use and for enjoyment in every age. After you watch each program, think about these questions, and then discuss them with your classmates and your teacher:

What did I see and hear?
What was it all about?
How many details of the program can I remember?
How did different images and objects make me feel?
Why did they make me feel that way?
Can I take one idea, image, work of art, or art object from this program for further study and/or development? How might I do this?

There is much material packed into each of these programs. You may not see or hear it all the first time. But with effort, and with each succeeding program of the series, you will learn to question more and to search for the reasons these "images and things" were made the way they were. Please let your teacher know how you feel about the programs you have seen, and what meaning they have had for you.

Alice M. Schwartz

Teacher In-Service Programs

Three 30-minute programs for teachers accompany the "Images & Things" series. They are:

"About Images & Things." This introduces the series, presents excerpts from some of the programs, and discusses the objectives of the series and possible responses from viewing students.

"Using Images & Things." This focuses on effective utilization of the series, giving examples of students and teachers involved in follow-up activities motivated by the programs.

"Images & Things — The Child and His Art." This examines the value of art education in the growth and development of a child and looks at some ways teachers can create environments that allow children to learn and grow through aesthetic experiences.

Lists of Art Works

Lists of the art works shown in twenty-seven of the thirty programs are included in this guide. Such a list was not appropriate for three programs — "People Working," "Spaces To Live In," and "Land Images."

Books for Reading and Reference

A few selected books for students are listed with the program notes for each of the thirty programs. These were chosen for their appropriateness to the theme and content of the program and their appeal to children. The books are intended as resource material in the study of ideas and art work introduced in the program.

A bibliography for teachers is given in the back of this guide. Included are books on art education, art history, and art criticism. The teacher can use many of them as sources of reproductions of works of art and to obtain information about art and artists. A number of the books are suitable also for use by students.

Program Notes

How About a Spoon

The Theme Is . . .

The evolution of a useful object — a device that lifts and scoops — from the action of the hand to a spoon, a shovel, an earth-moving scoop. A comparison of hand-crafted and machine methods of making; the art of product design.

You Will See and Hear . . .

A metal spoon is slowly and carefully formed by a hand process as the program begins. Then people are seen using different kinds of spoons for different purposes. What are the functions of a spoon and why is it made as it is?

Industrial forming of mass produced spoons is shown in reverse order — from the final product, to the forming of a die for stamping, to the making of the original hand-formed model, to the beginning of the first design.

Other tools that lift and shovel are examined: a hand shovel, an earth mover, a baseball glove, and even the human hand. Then various spoons are shown and identified: wooden spoons, metal spoons, spoons of ivory, porcelain, and horn.

Special tools for special jobs are seen next — earth movers, a sod lifter, a post hole digger, a bulb planter, a scoop — and the viewer is invited to decide what changes in form are necessary for the function each performs. Winslow Homer's "Fog Warning" is used to examine the oar as a tool for scooping, and other spoon-like tools are shown.

As a wooden spoon is formed by the skilled hands of the craftsman, the program ends with the suggestion that the viewer search out the reasons that objects are designed as they are.

Afterwards . . .

Some students may:

Whittle a spoon or form one of any suitable material, then evaluate the finished object on its appearance, the way it feels in the hand, its effectiveness for spooning, its balance.

List as many kinds of spoons, scoops, and ladles as possible and discuss the differences in material, function, and form. Why was each made as it was?

Using a variety of papers, foils, and cardboard, cut out spoon shapes of all kinds. Arrange these on a sheet of paper. Experiment with placement of shapes for composition and relationship of parts to the whole design.

Bring in many different kinds of spoons. Study each spoon and develop a puppet character, using all kinds of scrap material. Plan and present a puppet show for the class or for children in the lower grades.

Collect for study a category of tools (pictures or the actual objects), such as forks of all kinds or tools for writing, and compare the design of one with another. Is one more attractive? Why? Does cost of production have an effect on the design of the object?

Visit a factory where some tool is mass produced. Photograph or sketch the manufacturing process and give a visual report of the trip. Steps in the fabrication of the tool could be presented by group pantomime or a dance sequence, with music or accompanying sound.

You May Want To Read . . .

Alain (pseudonym of Daniel Brustlein). *The Magic Stones.* New York: McGraw-Hill, 1957.

Egbert, Lyn and Barnet, Ruth. *Free Brush Designing.* New York: Lathrop, Lee and Shepard Company, Inc., 1955.

Gorbaty, Norman. *Printmaking with a Spoon.* New York: Reinhold Publishing Corporation, 1960.

Price, Christine. *Made in the Renaissance.* New York: E. P. Dutton and Company, Inc., 1963.

Shapiro, Irwin. *Golden Book of Renaissance.* New York: Golden Press, 1961.

Stoddard, Whitney S. *Monastery and Cathedral in France.* Middletown, Connecticut: Wesleyan University Press, 1966.

Pageants, Parades and Festivals

The Theme Is . . .

The special occasions, festivals, and significant events at which men come together to celebrate. The idea that one person or many have designed these celebrations, have planned and created the objects, costumes, and rituals that are integral parts of festivities.

You Will See and Hear . . .

A montage of festivals introduces the idea that celebrations are a common human activity. Personal events such as a christening, a birthday party, a bar mitzvah, and a graduation are shown. The program focuses on the details of a wedding and how things made by many persons create the mood of the festivity. Flowers and the way they are arranged, the bridal dress and veil, the decorations, the food, and the wedding cake all contribute to the special celebration.

Ethnic festivals express the feelings and traditions of a particular group of people. Basque shepherds perform a traditional stilt dance. Distinctively clothed Armenians take part in a folk festival. Kilted Scotsmen in their family tartans do a sabre dance. A religious procession in Sicily illustrates another kind of group celebration.

Preparations for a football half-time spectacle show how the mood of an event is created. Involved are imaginative planning, hard work, and repeated practice to achieve a polished presentation. Works of art that record spectacles of other times appear: an Egyptian wall decoration depicting the procession of the God Min; a painting of the triumph of Scipio Africanus; the proposed design of carriages for a procession of Maximilian the Great. Political and military parades may persuade and arouse, as examples of these show. Funeral processions express the somber mood of such an event. On other occasions, changes in sound, costume, and movement vary the mood of a parade. Pageants, parades, and festivals — people continue to celebrate, and artists continue to contribute to these celebrations.

Afterwards . . .

Some students may:

Design a parade. What is the purpose of the parade? What is the theme or event to be celebrated? What aesthetic or artistic choices are to be made in color, movement, sound, design, tempo? Write descriptions of various types of parades and

read these to the class. Dramatize and present a variety of parade plans — the state funeral of a king, the coronation of a primitive chieftain, the wedding procession of circus acrobats, a circus parade on Mars.

Make three-dimensional dioramas of folk festivals. These could be constructed in boxes or in booths built in the auditorium. Do research in the library and interview groups or individuals in the community for information about celebrations, for festival objects, and for photographs of ethnic celebrations.

Do a painting of an activity that expresses a mood of joy, celebration, or exuberance and one that expresses a mood of sorrow, mourning, or absence of joy. Discuss the differences in the way each student has expressed these moods.

Collect and display travel posters showing national pageants or festivals. Discuss the characteristics of each.

Collect and record folk songs that commemorate national or ethnic celebrations and festivals. Discuss the differences and similarities in the music. What moods are suggested by the songs?

Learn to do a variety of folk dances. Design and make appropriate costumes to wear in a performance of these dances. Invite other classes to enjoy a folk festival day.

Do research about folk crafts that are a special part of celebrations or holidays in various ethnic groups, such as Ukrainian decoration of eggs or Japanese kite making.

You May Want To Read . . .

Harkonen, Helen. *Circuses and Fairs in Art.* Minneapolis: Lerner Publishing Company, 1964.

Price, Christine. *The Story of Moslem Art.* New York: E. P. Dutton and Company, 1964.

Taylor, L. E. *Pageants & Festivals.* Minneapolis: Burgess Publishing Company, 1965.

Stars and Heroes

The Theme Is . . .

Persons who are admired, revered, glorified, and what accounts for the fame and adulation. Some of the ways that art has been used to honor deities, legendary figures, and champions.

You Will See and Hear . . .

The program begins with a variety of comments about who and what a hero is and why a person is elevated to a place of honor and distinction. Sculptures by Sansovino, Houdon, Giovanni, and others show how ideal qualities such as wisdom, courage, beauty, and strength are personified in stone or bronze. Paintings of Saint George slaying the dragon and other works of art glorify the hero as performer of great feats. Michelangelo's and Donatello's sculpture of David illustrate the story of his conquest of Goliath.

Actors, theatrical stars, and circus performers are shown in posters, paintings, and drawings. Works by Toulouse-Lautrec, Dufy, Daumier, Degas, and Picasso deal with this theme. Rulers, heroes of war, explorers of new territory, and conquerors of the wilderness are shown in sculpture and painting. Included are those who pioneered in the conquest of air: Amelia Earhart, Charles Lindbergh, and the new heroes of outer space.

Fictional heroes in the comics and in film, radio, and the theatre suggest another category of glorified personages. Folk heroes are remembered in ballads and prints — John Henry, Mike Fink, and Paul Bunyan. The variety of ways in which one hero, George Washington, has been commemorated is shown — in paintings, sculpture, song, stories, coins, stamps, signs, monuments, and place names until the image of the real man is lost in the confusion. The ride of Paul Revere is depicted in Grant Wood's painting and glorified in Longfellow's poem. A segment of the program shows how this same story might have been reported today.

Public relations and advertising affect the way we people view public figures and stars. The program ends with an examination of the value of heroes today.

Afterwards . . .

Some students may:

Make a painting or sculpture of a favorite hero.

Take large magazine photographs of two popular public figures. Cut and arrange parts of the faces or bodies. Reassemble the two photographs, working for a comic effect in the finished collage.

Make a large comic strip in which the students themselves are the heroes in a variety of adventures. This could be a group project and could be developed into an animated cartoon filmed with a super 8mm camera.

Make life-size paintings of various stars and heroes dressed in their appropriate costumes or uniforms. Cut out the area of the face. These could be mounted or hung so that students could pose for photographs, their faces appearing on the bodies of the well-known folk heroes.

You May Want To Read . . .

Chase, Alice Elizabeth. *Famous Artists of the Past*. New York: Platt and Munk, 1964.

Coen, Rena Neumann. *Kings and Queens in Art*. Minneapolis: Lerner Publications Company, 1965.

Forte, Nancy. *The Warrior in Art*. Minneapolis: Lerner Publications Company, 1966.

Everyone Makes Things

The Theme Is . . .

Some ways of making things. Similarities and differences in artistic and industrial forming processes. Imaginative planning and manipulative skill of *people* as they direct and control the tools of production.

You Will See and Hear . . .

People at work form objects with a variety of materials. A woman kneads bread, a child carves a pumpkin, another models with clay. A saw cuts into wood; a jack hammer and drill go into action. The program indicates some ways of beginning: with an idea, a sketch, a plan, or the manipulation of materials with hands and tools.

A student working on a montage and Louise Nevelson's white sculpture introduce the process of forming objects by constructing a whole from parts. There is a tapestry weaver at a loom, then the assembling of a stained glass window. The welding of metal leads to an examination of David Smith's "Cockfight."

Forming clay on a potter's wheel, shaping metal on a lathe, and turning wood spindles illustrate some processes of manipulating, cutting, and reshaping materials. The process of casting is seen in industry, in the kitchen, and in an artist's studio. A contrast between the production of bottles on the assembly line and the art of glass blowing ends with an examination of household glass products and Tiffany glass.

The making of a silver pin by the "lost wax" process is shown, from sketch to wax model, casting, and final polishing. The program ends with a reprise of art images produced by cutting, modeling, casting, assembling, or a combination of forming processes.

Afterwards . . .

Some students may:

Identify and compare the forming processes shown on the program with some processes they have used to make things.

Collect, organize, and display pictures from books and magazines, or make their

own drawings or paintings, showing processes such as drilling, casting, constructing.

Discuss questions such as these: "What are some ways of cutting materials? Why must the material be considered? Why is a tool for cutting hair different from one used to mow a lawn?"

Design and make planters for the school and discuss the possibilities of materials to be used. Different groups of students might select different materials: clay, wood, plastic, metal, plaster, etc. What pre-planning must be done? What tools, what process should be used? Why?

Bring objects to class, study each carefully and discuss the materials, the forming process, and the probable method of development by the designer and/or manufacturer.

Arrange to visit a local artisan or craftsman, or invite him to school to talk about his craft, his training, the possibilities of his medium for industry and the arts.

Collect examples of and discuss and compare similar artistic and industrial processes, such as the glass forming seen on the program.

Visit a construction site and film or sketch processes in progress. Close observation could result in identification and discussion of variations in tools and procedure for such tasks as fastening materials together, assembling parts, drilling, cutting, and removing excess materials.

You May Want To Read . . .

Lord, Lois. *Collage and Construction.* Worcester, Massachusetts: Davis Publishing, 1958.

Rainey, Sarita. *Weaving Without A Loom.* Worcester: Davis Publishing, 1968.

Weisgard, Leonard. *Treasures To See.* New York: Harcourt, Brace and World, 1956.

Sea Images

The Theme Is . . .

The sea. The variety of natural images related to its majesty and mystery, and to man's fascination with and reliance on the sea — a source of imagery for artists in all times and cultures. Water in changing aspects of light, texture, movement, and life, and the emotive and expressive responses it has evoked.

You Will See and Hear . . .

Man's response to the sea — joy, wonder, fear, terror — is shown through numerous art images of the sea in its many aspects and moods. Winslow Homer's "Northeaster" contrasts in style with Lyonel Feininger's "Storm Brewing." The paintings of John Marin, Hokusai, Pieter Breughel the Elder, Stuart Davis, and J. M. W. Turner are shown as man's personal expressions of the changing aspects of the sea.

The edge of the sea is explored from the air, from the shore, and from the water. Quiet fishing villages, bustling ports, isolated cliffs, and sandy beaches define the boundaries of the sea. Live photography is intercut with the paintings of Maurice de Vlaminck, Winslow Homer, and others.

The viewer is drawn into visual interaction with the changing light, texture, mood, color, and movement of the sea. Jean Untermeyer's poem "High Tide"* is heard and the changing moods of the sea are expressed in the paintings of Homer, Thomas Moran, Marsden Hartley, and Albert Pinkham Ryder.

The excitement of physical interaction with the sea in work and recreation is seen in the activities of sailors, fishermen, and divers. This builds in intensity to storms, naval battles, and ship wrecks, shown through photography, paintings, art objects, children's work.

"People react to the sea in as many ways as they have feelings, and they express those feelings in works of art as varied as the changing sea itself." The program closes with a reprise of the myriad sea images made by people in various times and places.

Afterwards . . .

Some students may:

Describe orally the sensations, moods, and thoughts evoked by the sea.

*For identification of the poetry and music in this program, see "Sea Images" in the Guide to Art Works section.

Express personal responses to various aspects of the sea and objects associated with it by painting, drawing, making a print, or modeling an object with clay.

Look at reproductions of paintings of the sea and discuss the techniques used by the various artists to achieve an effect. Discuss the responses the paintings call forth.

Make a study of shells; collect, search out pictures of, show examples of, and display and report on the variety of shell motifs used in areas of the visual arts: textiles, architecture, commercial advertising, product design, etc.

Collect poetry, songs, chanteys about the sea and illustrate these with drawings or paintings. An audio visual presentation could be made by recording sounds, photographing the students' work, and presenting the slides to accompany the appropriate sound recordings.

Make a trip to a body of water and photograph the variety of images found there, then caption, display, and discuss the photographs.

Collect myths and legends associated with the sea; locate, in museums or in books, art work related to these legends, or create illustrations of them.

Visit a beach and make a sand casting, or do this in a sand box in the classroom. Directions: At the beach, scoop out an area of sand and organize the space with pebbles, sticks, found objects, indentations in the sand. In the classroom, mark and form the sand in the box and place objects such as shells, pebbles, sticks in the sand. Mix plaster of paris and pour into the sand mold. Remove the "sand cast" sculpture; clean and mount. Each of the finished pieces can be analyzed, discussed, and given a title.

You May Want To Read . . .

Garcza, Margaret. *The Ship and the Sea in Art*. Minneapolis: Lerner Publications Company, 1965.

Herald, Earl S. *Living Fishes of the World*. Garden City, New York: Doubleday and Company, Inc., 1961.

Waddell, Helene J. *When the Tide Goes Out*. Cleveland, Ohio: World Publishing Company, 1969.

Dreams and Fantasy

The Theme Is . . .

Man's inner world as revealed through art. The ways fantasy and unconscious images have been given visual form.

You Will See and Hear . . .

The dreamlike imagery of Magritte, Redon, and Blake and the live action of a running child set the mood of drifting into the world of dreams and fantasy. Milles' fountain sculpture and the spoken responses of children lead into the fantasy of daydreams. A montage of paintings helps the viewer to visualize hopes of things yet to come, of people and places never actually known. The flux and unreality of dreams is captured by juxtapositions of visual images, music, dance, and the play of light. The fantasy of Danziger's sculpture dissolves into the abstract movement of Kandinsky's paintings, to the quiet strangeness of Hicks' "Peaceable Kingdom," and into other art images.

The program moves to the nightmare, the subconscious fears. Works of art and live-action photography explore the terrifying dreams: the fear of darkness, of the unknown, of violence and death. The paintings of Munch, Tchelitchew, Blume, Picasso, Goya, and others illustrate horrible images, recurrent fears, violence and death.

"Dreams and Fantasy" ends on a positive note, examining imaginative works of art, kinetic sculpture, mirrored and light constructions. Children in costumes of their own design and making, in a dream-like setting, suggest the possibilities of creating, through imaginative thinking, new images and new forms of personal expression.

Afterwards . . .

Some students may:

Recognize and discuss common types of dreams and imaginative experiences, recalling and describing them to each other.

Produce their own art work, revealing their inner thoughts, dreams, and fantasies.

Describe a visual fantasy by creating a photo-montage. Exaggeration, distortion,

unrealistic relationships of images or of parts to a whole can be achieved by thoughtful selection, cutting, organizing, and arranging images from magazines and newspapers.

Develop a dream setting by creating an environmental sculpture. A large packing box could be used so that a student could step inside this space to examine the dream images surrounding him on all sides. Appropriately selected taped sounds and music could accompany the dream environments.

Identify works of art that deal with the fantastic and discuss different ways artists exaggerate and distort realism in paintings and sculptures.

Make costumes, head dresses, or paper bag masks that transform the wearer into persons or creatures from a dream world.

Plan and write a script and then produce a film on the theme of a dream or fantasy.

Select a single object and, after studying it carefully, fantasize a dream environment for this object. Exaggerate, change, or distort the object in the drawing or painting, developing it into a fantasized image.

You May Want To Read . . .

Munro, Eleanor. *The Golden Encyclopedia of Art.* New York: Golden Press, 1961.

Neal, Avon and Parker, Ann. *Ephemeral Folk Figures: Scarecrows, Harvest Figures, and Snowmen.* New York: Clarkson N. Potter, Inc., 1969.

Raboff, Ernest. *Marc Chagall: Art for Children.* Garden City, New York: Doubleday and Company, Inc., 1968.

Ripley, Elizabeth. *Goya.* New York: Oxford University Press, 1956.

Devils, Monsters and Dragons

The Theme Is . . .

Demonic art images as used by different cultures to ward off harm and destruction. How people in different societies have imaginatively depicted their conceptions of evil and have made images to mitigate common fears and dangers.

You Will See and Hear . . .

"What are people afraid of?" The program examines men's common fears: darkness, storms, accidents, death, the unknown, war, hunger, disease. Some of these are depicted in the works of Daumier, Picasso, Kollwitz, Dürer, Siqueiros, and others.

A ritual of the Yoruba tribe of Nigeria follows. A young girl brings offerings to the shrine of Shongo to call for protection from evil forces and vengeance upon her enemies, as the ritual images and objects are seen and the ceremonial chant and invocations are heard.

The legend of the False Face Society of the Seneca and Iroquois Indians is told with carved wooden masks, accompanied by the sound of ceremonial chants and authentic instruments.

A Chinese legend, a thousand years old, tells the story of Chung Kuei, the demon chaser. Art objects illustrate this tale. The viewer sees a Chinese scroll painting that depicts this demon hunter on a journey with his sister and learns that the scroll itself became a kind of talisman against evil and danger for those who believed in its power.

The program examines images used for protection and to ward off harm: Chinese guardian figures, gargoyles and sculpture on contemperary buildings, armor, insignia, icons, crosses, and lucky charms.

Things people fear can be reduced to objects that can be handled, controlled, and manipulated: toys, puppets, robots, stylized masks, monsters, snakes, and papier-mache objects made by children.

The program ends with a summary of art works seen on the program and with this question: "What are *you* afraid of?"

Afterwards . . .

Some students may:

After a discussion of fears and frightening experiences, paint a picture on the theme "What I'm Afraid Of."

Make clay or papier-mache dragons, monsters, or demons. Try to create as imaginative and original an object as possible, thinking about textured surfaces and decorative details that may contribute to the final effect.

Find examples of demons, dragons, and devils in works of art. Bring these to class for display and discussion.

Create a stuffed animal toy or cloth puppet. Think of a fierce or frightening animal and transform it into a comic or lovable pet. Present these to a kindergarten or nursery school and study and record the children's responses to the animals. What do they say about them? Do they find them fearsome? Do the toys encourage imaginative play?

Collect insignia of clubs, teams, organizations, or commercial products that use "frightening" images to signify attributes of the group or object (for example—pirates, bears, cougars, barracudas, mustangs). Discuss the implications of these symbols.

Plan, script, and make a motion picture of a horror story or monster fantasy. If equipment is not available for filming, the story could be told by drawing and painting the series of events on a long strip of paper and displaying this on the wall or in a viewing box.

You May Want To Read . . .

Liliberte, Norman and Maureen Jones. *Wooden Images.* New York: Reinhold Publishing Corporation, 1966.

Mason, Bernard S. *Dances and Stories of the American Indians.* New York: The Ronald Press Company, 1944.

Meauze, Pierre. *African Art (Sculpture).* New York & Cleveland: The World Publishing Company, 1968.

Land Images

The Theme Is . . .

The way natural images have been and continue to be a source for artistic interpretation. The variety of ways people respond to the same natural setting and express this response in individual media and personal style.

You Will See and Hear . . .

The program takes the viewer to one selected piece of land and examines the natural images found there. Three adults and a student visually explore and discuss their personal responses to what they see and their individual artistic expressions.

David Eisler, a painter, talks about how he looks at nature, absorbing the image, storing the material for later recall in his own personal style. The program examines some of his landscape paintings.

A photographer, George Harris, discusses how using a camera forces him to look at objects in a different way. The viewer watches as he photographs intimate details of water, plants, rock formations, and then sees his finished photographs.

Nancy Margulies and Donald Suggs, Jr., at the same location, select other images in nature for examination and interpretation.

Nancy produces pen and ink drawings of details of plants and foliage; Donald does charcoal sketches of land and tree formations. They discuss the process of creating art images inspired by natural forms.

Afterwards . . .

Some students may:

Bring natural objects to class, such as stones, twigs, insects, leaves, flowers, weeds, and seeds. Discuss the individual qualities of color, shape, and texture. Display the collection so as to highlight and dramatize unique qualities in each thing. Use these as sources of ideas for painting, stitchery, pottery, or drawing.

Collect material and make a terrarium. Moss, ferns, grasses, driftwood, stones, and other natural objects can be arranged and rearranged to form a living, growing composition.

Put together a school calendar, selecting and making linoleum cuts of twelve landscapes, wild flowers, trees, or other natural images in the locality. Print these and distribute them in the school or community.

Write Japanese haiku or other kinds of poems concerned with changes in nature. Letter the poems and illustrate appropriately, using a choice of material.

Using tempera paint, interpret the variety of shapes and colors of flowers, weeds, or grasses.

Discuss the characteristics of the four media seen in this program. Try interpreting the same landscapes with paint, crayon, pencil, camera, and pen and ink. Find reproductions of art work that have similarities in style with the work of the four persons seen on the program. Display and discuss the reproductions and the work of members of the class.

Take a field trip to sketch and paint land images. A camera, too, can be used to record and interpret aspects of nature. Afterwards, display and discuss the results. Look for personal interpretation. Did one student select land formations, another small objects in nature, another some other aspect of nature?

You May Want To Read . . .

Candy, Robert. *Nature Notebook*. Boston: Houghton Mifflin Company, 1962.

Carson, Rachel. *A Sense of Wonder*. New York: Harper and Row, 1965.

Showers, Paul. *The Listening Walk*. New York: Crowell Company, 1961.

Getting the Message

The Theme Is . . .

Some of the ways people communicate. Art as communication, and artistic forms for transmitting messages: informational, attitudinal, and emotional.

You Will See and Hear . . .

The program examines some of the media of communication — telephone, telegraph, radar, computer, writing, hand signals, print, radio, television, bill boards — and directs the viewer's attention to art forms as communication.

Some messages try to sell or convince. The viewer sees and hears two television commercials, then examines works of art, including Picasso's "Guernica," that have a persuasive message. There are also examples of communication intended to inform, to entertain, or to provide an outlet for personal expression.

A girl's description of her dog illustrates how verbal messages can be misunderstood. A person's perception of a message is selective and he may tune in or out. He will see a sign one way or another, depending on his needs or interests. Perceptual tricks tease the eye of the viewer. Repetition and time can change the meaning of a message, as shown by the changes that the symbol of Santa Claus has undergone through the years.

The arts are a means of sending messages. People communicate their ideas and feelings through paintings, sculpture, graphics, drama, dance, and music. The viewer sees examples of these. The program points out some ways that art expresses human emotions, simple or complex — in paintings by Munch, Cassatt, Hals, Renoir, Wyeth, and de Kooning. Some works of art are easily understood; others contain many levels of meaning.

The program ends with a variety of art images, inviting the viewer to search out the message that each has for him.

Afterwards . . .

Some students may:

Select reproductions of paintings by three or four artists. Analyze the messages embodied in these paintings. Discuss questions such as these: "What is the artist's

message in this picture?" "What kind of response does he want from the viewer of his painting?" "What has he done to create the mood or feeling of the painting?" "What other titles could be given to each of the paintings?"

Design the cover for the record album. Listen to the recording and decide what message about the music the cover should convey to someone who is thinking of buying the album. Does the design convey the spirit of the music? Does it transmit the sense of the rhythm and mood of the music?

Study some symbols in which simple shapes and high contrast transmit a message quickly. Transform these simple shapes into complicated, complex messages that must be studied carefully to be understood. Suggestions: Begin with one simple symbol, repeat it, disguise its edges, break up the surface pattern of the shape with color or texture. In other words, hide the original symbol. Display these an ' discuss what has happened to the original message. Are new meanings suggested?

Make a tempera painting that gives the feeling of something dark and mysterious, then one that seems to sparkle with sunlight or gleam with the play of signs and city lights. Discuss the differences and how the effects were achieved.

You May Want To Read . . .

Gettings, Fred. *The Meaning and Wonder of Art*. New York: Golden Press, 1963.

Spencer, Cornelia. *How Art and Music Speak to Us*. New York: The John Day Company, 1963.

Thorndike, Chuck. *The Art and Use of the Poster*. New York: The House of Little Books, 1945.

Things To Use

The Theme Is . . .

Manufactured objects used for daily tasks in the house and at work. Qualities of form in the objects with relation to the needs and preferences of the users and the purposes or functions of the objects.

You Will See and Hear . . .

A look at common objects in our daily lives prompts these questions: Why does an object have the form it has? Why have objects changed in design and material?

The program follows the half-drowsy thoughts of a waking man. His dreams drift through objects that he will use as he rises, dresses, grooms himself, eats breakfast, and goes about his daily work. The alarm rouses him and the viewer sees a quick sequence of alarms and Dali's "Persistence of Memory." Examples of variety in the form and function of brushes are followed by a section in which liquids are poured from all kinds of vessels. The program looks at a variety of pitchers, bottles, cans, and jars that suggest the myriad forms of containers, and notes that objects can be beautiful as well as useful. Blades and cutting tools are surveyed. Then art work, children's paintings, and live action photography depict tools in action. Hammers, locks, and household appliances are examined by the camera. Next comes a sequence of cars and planes, mixers, washers, and other household appliances that demonstrate the evolution of design — how the forms of objects change with changing times.

Finally, the viewer follows the complicated, comical alarm device in a Rube Goldberg drawing as the sleeper awakens from his dream of things to use.

Afterwards . . .

Some students may:

Recognize and be able to discuss the functional qualities in the design of tools and equipment (things to use).

Design a new tool for a specific task or a task of the future, such as a machine to produce oxygen on the moon, a lunch box or book bag for which no hands are needed for carrying, tableware to use in a weightless situation.

Make a collection of containers as varied as possible — cans, jars, bottles, pails, pots, bowls, boxes, pans, cartons, sacks, pitchers, cups, glasses, bags — and discuss why each was made the way it was. What is its function? What does the material have to do with its design? One container could be deliberately altered to serve a purpose different from its original one.

Design in clay a handle that fits the hand and is beautiful to look at.

List and discuss all the possible uses of an electric fan, a garden hose, a zipper.

Take a trip to the local variety store and look at some of the objects for sale there. What is the most beautifully designed object one could buy for ten cents? What could a person buy for a dollar that is beautifully designed? Why is it well designed?

When given pictures of household utensils or appliances, list or bring in objects outside the home that perform the same basic function. These visuals could be used in a group game: one student holds up a picture of a household tool and the class responds with one industrial tool performing the same function. The students also could develop a card game in which pictures of similar functions are matched.

You May Want To Read . . .

Kessler, Leonard. *Art Is Everywhere.* New York: Dodd, Mead and Company, 1958.

Scheim, Meriam. *Shapes.* Eau Claire, Wisconsin: Hale, 1952.

Showers, Paul. *Find Out by Touching.* New York: Crowell Company, 1961.

Simon, Charlie May. *Art in the New Land.* New York: E. P. Dutton and Company, 1946.

Make Yourself Comfortable

The Theme Is . . .

An examination of diverse solutions to the problem of the design of chairs and other objects for sitting and lounging. The relationship of material, purpose, style, comfort, and user. A critical analysis of some solutions to the problem of furniture design.

You Will See and Hear . . .

A boy in an empty room lies uncomfortably on the floor. He brings in some pillows and arranges these for a seat, then abandons them and tries a cardboard box. The viewer is encouraged to think about the design of a chair. Chairs in a furniture store give an idea of the variety of chairs on the market. Some seats of other times are shown — an Egyptian chair from a temple relief, a Greek chair, an African chieftain's stool, the throne in "Enthroned Madonna and Child" of the Byzantine school, and other special chairs for special ranks of people. Then comes a succession of chairs made of various materials and designed for a variety of places, purposes, and people.

Scenes in a furniture factory show the steps in the manufacture of an upholstered chair. The program continues with an examination of various types of chairs: a Saarinen pedestal chair, Mies van der Rohe's Barcelona chair, Shaker chairs, a Charles Eames' laminated wood chair and one designed by Alvar Aalto, a Marcel Breuer arm chair. Then come different chairs for different purposes, and for people who live in different ways.

When not in use, a chair can be an object for visual pleasure. The program examines the details of a variety of chairs, to call attention to the sculptural qualities of chair design and to make the viewer analyze and question the design of objects for comfortable seating.

Afterwards . . .

Some students may:

Visit a local furniture store and make sketches of or photograph a variety of chairs, stools, benches, couches. Display in the classroom and critically analyze each piece, first as if it were a piece of sculpture, then as a utilitarian object. Are the judgments different?

On a large piece of brown paper fastened to the wall, paint a group mural with the title, "Make Yourself Comfortable." Each student could sketch a chair, throne, stool, a contemporary piece or one of historical significance. Suggestion: Begin with life size drawings of chairs; overlap, shift, rearrange until the overall composition of the mural is pleasing to the class. Use tempera paint, colored chalk, or a variety of media — cut paper, paint, ink, and chalk.

Read to the class a description of a selected chair, stool, couch, or lounge, not identifying the object by name but making the description as comprehensive as possible. Other students could draw the chair from the word description and the class could compare the drawings and discuss the differences between the visual and verbal descriptions.

Make models of chairs. The models could be formed of clay, carved from Styrofoam, constructed of cardboard, cloth or wood, or formed of any materials chosen by the students.

Locate and record the whole or part of a poem, story, or article in which a chair is mentioned. Paint or draw an illustration appropriate to the quotation.

Select one chair and design a sales campaign for it. Suggestions: Study the chair and get to know it well, then design a newspaper, a magazine, and a "direct mail" layout to advertise and sell the chair. Tape a radio commercial describing the chair, or video tape a TV commercial as part of the sales campaign. What other ideas could be developed to make the public aware of this chair?

You May Want To Read . . .

Downer, Marion. *The Story of Design.* New York: Lathrop, Lee and Shepard, 1963.

Editors of Life Magazine. *America's Arts and Skills.* New York: E. P. Dutton and Company, Inc., 1957.

White Chapel Art Gallery, London. *Modern Chairs.* Boston: Boston Books and Art Publishers, 1970.

Signs of the Times

The Theme Is . . .

The development of signs and symbols in various times and cultures. Graphic forms and their effect on contemporary behavior. Graphic display as a source of imagery for the student and artist.

You Will See and Hear . . .

The program begins with the development of a symbol, illustrated with a montage of circular forms. Out of this evolves the peace symbol with changing meanings and interpretations. The viewer looks at some primitive symbols that were thought to have had magical qualities, and examines some contemporary symbols, such as flags, shoulder patches, badges, lapel buttons, and trade marks. This raises a question: What *meaning* is to be derived from these symbols?

The program calls attention to the changes in written language, showing as an example the development of the Chinese character for rain. Dürer's alphabet is examined for its beauty of design and its legibility. Some processes of duplication, such as silk screening (or serigraphy), etching, and a modern printing press; show developments and progress in speeding up the transfer of information through the printed word.

The computer is a tool for transmitting and storing information but may also be used for creating artistic forms. Examples are seen.

Contemporary signs are shown in a montage of score boards, advertisements, street and highway signs — the multitude of signs that pass on information poorly or well to people today. These signs have multiplied so quickly that they clutter, deteriorate, and rob words of meaning. Signs seem to take over the environment. They help to create and shape the mood of a city, as seen in the paintings of Hopper, Davis, Kingman, and others.

The program ends with a variety of art works in which the signs and symbols of contemporary life have been the source of imagery for the artist: Warhol, Chryssa, Demuth, Rivers, Indiana, and others. "Je t'aime" by Robert Motherwell, the graphic work of Ben Shahn, and Bob Shannon's "Adamand," a concrete poem, make clear that with the imagery of words and symbols artists reaffirm the human spirit. Leonardo da Vinci's "Universal Man" and a view of earth from outer space raise the question of new symbols and new signs for future times.

Afterwards . . .

Some students may:

Design personal trade marks or one for the class or school. As a class project, a design could be selected, refined, and reproduced appropriately by silk screening or block print on shirts, uniforms, posters, school or class equipment.

Develop and present silent dramatic episodes that convey a story or situation. The participants should be limited to body and facial signs.

Use a contemporary symbol, a letter of the alphabet, or a number as the source of imagery for making a painting, a drawing, a design for block printing, stitchery, collage.

Select from a magazine color segments and examples of type face that express the mood of "today" and make a collage that communicates this feeling.

Make a painting or drawing that conveys the idea of a city — rush hour on the thruway, the quiet of an empty street at 4 a.m., the welter of signs in the drug store window.

Cut from magazines, or make with colored paper or paint, symbols that point directions (arrows, pointing fingers, street markings) in various sizes, materials, shapes, and colors; then tape these around the classroom, on the floor, furniture, walls. Other students could try to follow the direction of movement visually and make a map of the directional maze. A treasure could be located at the end.

You May Want To Read . . .

Cataldo, John W. *Words and Calligraphy for Children.* New York: Van Nostrand-Reinhold Company, 1969.

Krinsky, Norman. *Art for City Children.* New York: Van Nostrand-Reinhold Company, 1970.

Shahn, Ben. *Love and Joy About Letters.* New York: Grossman Publishers, 1963.

Making the Unseen Visible

The Theme Is . . .

The instruments of technology — such as the microscope, the telescope, and special cameras — that make visible what is generally unseen. Various kinds of photography and cinematography as used for scientific research and as a source of imagery for the artist. The revelation of patterns and shapes unseen by the naked eye and the aesthetic effect of their transformation.

You Will See and Hear . . .

The program begins with the effect of changing light on a geranium plant — how light makes an object visible and how the appearance of an object changes as the light changes. Van Gogh's "A Starry Night" introduces a sequence on astrophotography. Burchfield's "Mid-June" leads to an examination of miscroscopic animals, highly magnified body cells, and crystal formations.

Photography has given us control over time. A still picture stops a moment in time. The motion picture records new movements in time — slowing motion, stopping action, and speeding motion by time-lapse cinematography. Thermography, ultraviolet photography, and radiography record new images invisible to the unaided eye.

The program examines works of accomplished artists and of children that are responses to images made visible by modern technology. Shown are Mack's "White Light Dynamo," Lichtenstein's "Head — Red and Yellow," Wesselman's "Still Life," and "Four Quarters" by Bauermeister.

Works by Balla, Duchamp, and Malevich and by eleven-year-olds express interest in and concern with multiple imagery and fluidity of motion. The program leads the viewer to increased awareness of new images as sources for artistic production.

Afterwards . . .

Some students may:

Use a hand magnifying glass to examine at close range objects in the environment, sketch the magnified image, and later make it the central element of a large tempera painting.

Do research to obtain information on new technological developments in photography and bring this information to the class in a multimedia report.

Using a black box of any size, set up inside an imaginary setting: the dark side of the moon, inside a cucumber, a computer, in the eye of a tornado. The box can be closed and a peep hole and light openings cut into the sides of it.

Bring to class, and make a painting or drawing in X-ray form of, a mechanized object such as a toaster, a portable record player, or a wind-up toy. Attempt to capture the movement of the mechanism in the painting or drawing.

Obtain used X-ray film from the local hospital and draw with colored felt-tipped pens on the acetate to achieve a stained-glass window effect. Display these in the classroom windows.

Take photographs of common objects in such a way that the viewer must study each photograph carefully to judge what it is. Suggestions: the detail of a whole object, an object photographed upside down, an enlarged segment of something familiar.

Make colored transparencies for the overhead projector with felt-tipped pens and pieces of colored gels, or make 2x2 slides by arranging bits of colored cellophane, tiny seeds, pressed flowers, or any material that can be mounted between glass slides and taped on the edges. Plan and present a light show with appropriately selected sound and music.

You May Want To Read . . .

Beulin, Marjorie Elliot. *Design Through Discovery*. New York: Holt, Reinhart and Winston, 1963.

Kirn, Ann. *Full of Wonder*. New York: The World Publishing Company, 1959.

Schwartz, J. *Through the Magnifying Glass*. New York: McGraw-Hill Book Company, 1954.

Changing Your Looks

The Theme Is . . .

Variations in the ways and reasons that people in different times, societies, and cultures have used body decoration and adornment to change their looks.

You Will See and Hear . . .

People, animals, insects, and birds change their looks. Animals and insects use camouflage and make changes for protection. The program examines changes brought about by aging, as exemplified by Picasso's "Girl Before a Mirror." To make ourselves attractive to others is one reason for changing the way we look. The art of Munch and Chagall and live action film develop this theme.

Ideas about what is beautiful change with every culture. A montage of art work from many cultures and periods shows differences and similarities in facial and bodily adornment. Art images call attention to parts of the face that express emotional change. Hair styles, wigs, beards, and mustaches reveal cycles of change in style and custom.

Body painting as an art form is explored in segments showing children applying paint, the ceremonial paint of American Indians, and the wedding decorations of an Indian woman.

Theatrical make-up is a way of changing or disguising a person's natural image. Actors in make-up and Sloan's, Kuhn's, and Rouault's paintings of clowns depict this idea.

People have always changed their looks and will continue to do so. Looking at art is one way to learn the ways and reasons they do this.

Afterwards . . .

Some students may:

Collect and display reproductions of art work that show ways to change or adorn oneself.

Act out an emotion or a feeling. Still photographs can be taken to record these expressions. The photographs can be the basis for discussion and continuing photographic experimentation.

Discuss the different ways changes occur in the self image through bodily adornment.

Do self portraits — as the students look now and as they may look in twenty years. Crayon, paint, chalk, ink, or a combination of media can be used.

Discuss the reasons people change their looks and collect examples that illustrate these reasons.

Look at two or three selected paintings of people and discuss what influenced the hair styles, the make-up; what the artist might have been trying to tell us about these people in the way he painted their expressions, their bodily attire.

Model in clay a self portrait with a stated expression — for example, "I was so embarrassed I wanted to cry" or "I was so happy I felt ten feet tall."

Experiment with theatrical make-up, developing a character or expressing an emotion by application of facial paint.

Form head shapes of papier-mache. These could be made over crushed paper or inflated balloons, or shaped over a discarded wig stand. Facial details, hair styles, make-up can be applied. The forms can be redecorated and changed throughout the year to express a change in character, culture, or season.

You May Want To Read . . .

Corey, Irene. *The Mask of Reality*. The Anchorage Press, 1968.

Riley, Olive. *Masks and Magic*. New York: Studio Publications, 1955.

Ruskin, Ariane. *The Pantheon Story of Art for Young People*. New York: Pantheon Books, 1964.

Wrappings and Trappings

The Theme Is . . .

How people have made and used costumes, masks, headdress, and bodily attire in daily life, for special occasions, and to carry on ceremonies and rituals. How they have used costumes to create special images of themselves.

You Will See and Hear . . .

Children try on a variety of costumes as the narrator gives some of the reasons people dress as they do. It may be for the fun and excitement of changing the way we look; it may be to express our individuality.

Persons of different ages and occupations discuss the clothes they wear and the reasons for their choices: an elderly trainman, a teenager who designs and makes her own clothes, a child, a school boy, and a business man. The armor of medieval knights is contrasted with the uniforms and equipment of modern athletes.

People from various parts of the world comment about their native clothing while the program examines the details of their dress. Shown are the garb worn for special ceremonies by the African Luvale tribe, some contemporary winter coats, the tuxedo of the American male, costumes worn in a Chinese opera, and Eskimo clothes of fur and hide. Different types of clothing — a housedress, work clothes, the dancer's leotard, the costume worn for appearances with a choral group — are seen on one young woman as she explains her changing roles.

Liturgical robes are examined in detail. These, with their richness and beauty of design and ornamentation, are examples of ceremonial garments that enhance the religious rites in which they are used.

The program ends with two short skits by children in "silent movie" style. They are intended to direct the viewer's attention to the effect of clothing on the behavior of people and to encourage greater awareness of clothing of all kinds.

Afterwards . . .

Some students may:

Create a sculpture by loosely wrapping or bandaging an everyday object in strips of cloth, plastic, rope, string, or a combination of these. Discuss the finished object.

Is it aesthetically pleasing? Why or why not? Title the work. How have the wrappings changed the identity, the feeling of the object? What effect would different kinds of wrappings have?

Design a dress or costume suitable for a character such as Rip Van Winkle, Cinderella, a man from Mars, or a dweller under the ocean.

Study reproductions of paintings that show various types of headgear. Find out some of the reasons for variations in styles — such as the wig of the English judge, the wimple of ladies in the middle ages, the elaborate headdress of the French court ladies of the eighteenth century.

Without explanation or forewarning take a seat in the classroom dressed in unusual clothing, such as a gunny sack or a Roman toga. Later discuss the class's response to the variation in dress and the wearer's personal feeling in response to reactions of the class. Discuss isolation from a group and group identity as affected by clothing. Discuss fads in clothing and the reason for them.

You May Want To Read . . .

Haire, Frances H. *The Folk Costume Book*. New York: A. S. Barnes and Company, 1927.

Lepage-Medvey. *National Costumes*. New York: The Hyperion Press, 1939.

Wagner, Eduard. *Medieval Costumes, Armour and Weapons*. Andrew Dakers, 1950.

Play's the Thing

The Theme Is . . .

Toys and play equipment, playthings and miniatures, objects revealing the customs, skill, and whimsy of their makers. Toys designed to express joy, or for fantasy and exploration. The emotional response to playthings and the effect of toys upon the user.

You Will See and Hear . . .

Two children at the piano and a young girl playing the violin give musical continuity to the visual presentation of objects for play and recreation.

The program begins with games, puzzles, and construction toys that invite solution or present problems to be solved. Breughel's "Kinderspiele" is examined in detail for the various activities of children at play. The viewer sees the original painting and watches a jigsaw puzzle reproduction assembled. Parts of various other puzzles move, form, become structures, in time to the children's accompanying music.

Early human representations were highly symbolic and were not used as playthings. The program examines some of these: an ancestor figure from the Congo, a ritual figure from the Tlingit Indian tribe in Alaska, and one used in the men's secret society ritual in New Guinea. Later, dolls become established as objects for children's play. The viewer looks at a variety of these from different cultures: an Alaskan Eskimo doll, one of leather and clay from Nubia, a wooden figure from India, dolls from Japan, and the cast silver pieces of Brent Kington. Puppets and mechanical toys are examined in detail. All the objects pose questions: "What's it made of?" "Why was it made as it was?" "What can it tell me about the people who made it, used it, or played with it?" "How do I react to it?" "Can I learn more from this object?"

The program continues with an examination of playground equipment — sculptural forms for play that invite exploration, investigation, and manipulation. We hear some children's responses to these objects and watch their obvious delight in using these things for play.

Afterwards . . .

Some students may:

Make a cloth toy and take it to the local pediatric ward or day care center. Suggestions: Plan first on paper, transfer to cloth. Work for original and imaginative figures or animals. Apply features and decoration with colored marking pens or with needle and thread. Cut, stitch, and stuff the toy. Add decorative and whimsical parts with cloth, felt, buttons, tape, ribbons.

Locate playground equipment in the neighborhood and analyze its construction for structure, beauty of design. Do the pieces of equipment invite children to climb over them? Are the pieces interesting and pleasant to touch? To look at?

Design and make games for a young child — small individual games or something like a gigantic cardboard maze for the child to wander through.

Create fantastic animals of papier-mache, large enough and sturdy enough for pre-school children to ride. Before designing the objects, the students should visit a kindergarten or pre-school and talk to the children and the teachers.

Write descriptions of favorite toys with emphasis on why the toy is or was important to the student. What emotions does it arouse? What accounts for these reactions to the toy?

Make a puppet or marionette and, as a group, plan and give a play for the class or for younger students in the school.

You May Want To Read . . .

Accorsi, William. *Toy Sculpture.* New York: Reinhold Publishing Corporation, 1968.

Laliberte, Norman and Jones, Maureen. *Wooden Images.* New York: Reinhold Publishing Corporation, 1966.

Shessler, Barbara. *Sports and Games in Art.* Minneapolis: Lerner Publications Company, 1966.

The Human Image

The Theme Is . . .

The relationship between the human image in art and the various ways it has been represented to reveal personal and social concepts and attitudes.

You Will See and Hear . . .

In every age — from a variety of materials, in individual ways, for different reasons — man has made images of himself and other men. The program begins with an examination of many kinds of human images: votive figures of metal, clay, wood, and stone; a Syrian warrior, wooden masks from New Guinea; fertility figures, totems, fetishes, images from Mexico, China, Egypt, and other countries and cultures. The viewer sees tomb figures and other sculptural forms created to evoke a supernatural or magical power, to bring about good, to keep away evil, to insure man's immortality.

People record images of those they love and want to remember. The voices of grandmother and granddaughter are heard as they examine an album of family snapshots. Uncle Fritz's story is told and his memory preserved in photograph, sculpture, and film; various images recall to mind his accomplishments as soldier, athlete, industrial leader. Examples of portraits — by Gainsborough, Hals, Bortel Bruyn the Younger, Catlin, David, Holbein, a seventh grade student, Rembrandt, Grosz, Rubens, Bellini, Botticelli, and others — show how the artist has attempted to capture the spirit of the person portrayed.

"To be alive can be a wonderful experience. This feeling can be expressed through the images people make." Examples of this are in Ben Shahn's "Spring," a painting by a student of a girl and her cat, and works by Munch, Marcks, Copley, and others.

An artist's treatment of the human image can express all the emotions of life and allow the viewer to experience the joys and sorrows of every man. The examples shown are Dorothea Lange's photograph of a migrant mother, Paul Klee's "Child Consecrated to Suffering," Ben Shahn's "Red Stairway," George Tooker's "Sleepers II," and other works.

A single theme, such as "woman," can be expressed in as many ways as there are people. The viewer sees Andrew Wyeth's "Christina's World," Dali's "Portrait of

Gala," Whistler's "The White Girl," Goya's "Señora Sabasco Garcia," Leonardo da Vinci's "Ginevra de Benci." Women by van Gogh, Stuart, Picasso, Modigliani, and others show the different conceptions of the human image as embodied in the works of individual artists.

Afterwards . . .

Some students may:

Make a personal statement about themselves in a montage or collage, using snapshots and crayon, pencil or painted sketches to portray personal interests, hobbies, ambitions, personality traits, physical characteristics. These could be displayed and the class could analyze them with these questions in mind: Is this a visual description of the person? Can one select major characteristics from minor ones? Is the work organized? Is it a pleasing arrangement of lines, colors, shapes, textures?

Collect a series of contemporary cartoons and analyze them to see how each cartoonist has satirized or made fun of an individual or a group. Do different cartoonists express the same idea in different ways?

Working in pairs, make a caricature of the partner, exaggerating features and depicting outstanding characteristics in a humorous way.

As a group, make an enlarged drawing of a favorite person. Directions: Select a photograph of a popular singer, movie star, or TV personality. Cut the photograph into as many pieces as members of the group. Have each student — using crayons, pastels, or colored felt-tipped pens — make an enlargement of his segment (4" by 4"). Then assemble the enlarged drawing on the wall.

Make quick "gesture" drawings of a single human figure with black ink and brush on white paper, portraying quickly and strongly such emotions as sorrow, joy, despair, anger, pride.

You May Want To Read . . .

Holme, Bryan. *Pictures To Live With.* New York: The Viking Press, 1959.

King, Marion. *A Gallery of Children.* New York: J. B. Lippincott Company, 1955.

Lerner, Sharon. *The Self-Portrait in Art.* Minneapolis: Lerner Publications, 1965.

Here to There

The Theme Is . . .

Moving from place to place, physically and mentally. The transportation of people and things, the design of vehicles, highways, terminals, modes of transport. Movement in thought in getting from here to there with an idea. The problems that increased rapidity of movement and increased population create for man as the designer of ways from "here to there."

You Will See and Hear . . .

"All living things go from here to there." With these words come the different movements of animals and insects. Giacometti's sculpture of a dog extends the idea of the joy of motion common to animals and man.

But people are different from animals; their minds can take them anywhere — on a mental journey or to the solution of a problem. The problem may be the design of vehicles or the plan for avenues of transportation. The viewer sees and hears various kinds and patterns of movement — by foot, car, train, boat, plane. Quick cuts of still photographs show the rapid change in transportation design. Increased numbers of people moving about at increased speeds result in traffic congestion. A journey by way of an overcrowded, overworked airport facility is contrasted with one originating in a well planned, aesthetically designed air terminal — Dulles Airport near Washington, D.C.

The program ends with the idea that congestion, poor planning, and thoughtless use of natural energy can exhaust and inhibit our means of movement, but that we *could* design ways to get from here to there in harmony with nature. Will we solve this problem?

Afterwards . . .

Some students may:

Illustrate movements of various kinds with linear patterns — for example, using white chalk on black paper, show a bicycle pedaling rhythm, a skipping rope rhythm, lollipop licking, the movement of a basketball throughout a game. Originate and suggest other rhythmic movements for illustration. Descriptive words could be listed for these variations in movement.

Draw a map of the route taken to and from school each day. Illustrate with appropriate symbols, captions, or pictures the important objects in the daily journey.

Design a car, plane, or train of the future. List the problems to be solved and the considerations to be taken in planning the design. Create a name and slogan for the vehicle.

Singly or in groups, interpret with bodily movement and creative dramatics the intricacies of a journey. Other students might try sketching the movements as they unfold. Then the class could attempt to match the sketches to the dramatic presentation.

Find photographs of as many different stairways as possible and note how they differ. Discuss the feeling or mood of each staircase. List words that describe the style and feeling of the stairway.

Record the sounds of various kinds of movement and transportation and play back for other students to interpret with a drawing, a painting, or other artistic expression. Some students might write a poem or a descriptive paragraph about individual recorded sounds.

You May Want To Read . . .

Borten, Helen. *Do You Move As I Move?* New York: Abelard-Schuman, 1959.

Kessler, Leonard. *What's in a Line?* New York: William R. Scott, Inc., 1961.

Moore, Janet Gaylord. *The Many Ways of Seeing.* Cleveland, Ohio: World Publishing Company, 1969.

Street Furniture

The Theme Is . . .

The function and appearance of streets. The design and location of street furniture, such as benches, lights, markers, trash receptacles, and mail boxes; their contribution to comfortable communal living.

You Will See and Hear . . .

Various city streets come to life in the early morning. A street is seen as the extension of the home — a space for living. Like a room it has walls, a floor, and a ceiling to define its space. A look at the surfaces of these "walls, floors, and ceilings" discloses variations in pattern, texture, and color.

A street is a corridor for movement of people on foot or in vehicles. Streets are shaped by the people who design them, who live on and use them, and who care for them.

The objects along the street are considered according to their aesthetic design, utility, appropriate placement, and construction. This leads the observer to ask: "Why is this object made as it is? How does it relate to its surroundings, to the people who use it? Is it well designed or does it fail to contribute to comfortable living?"

Streets have been the source of imagery for artists in such paintings as Canaletto's "View of Venice," Bellows' "Cliff Dwellers," and MacIver's "Manhattan." Examination of these reveals differences in mood, color, use of media, and personal interpretation of street scenes.

The program ends with the thought that streets will reflect the concern of the people who use them — that if people take responsibility for a street it can be a pleasant and attractive "room" for living.

Afterwards . . .

Some students may:

Make paintings of their own streets, asking themselves these questions: What is the mood of the street? Is it a busy, noisy, exciting scene? What will give this feeling in the picture? Is it a quiet, serene street? What can be done to give this feeling? Does

the mood of the street change at different times of the day? Would a number of paintings show the street as it changes in mood, color, movement?

Cut out signs, letters, fragments of advertisements, and other suitable material from magazines and newspapers. Assemble and complete a collage that depicts a busy city street, a quiet country town square, or a street of the student's choice. After these are finished, give each a title, discuss the mood created by each collage, and evaluate the qualities of each.

Write a poem or story about one piece of street furniture. What happened on a rainy day at the mail box in front of school? Describe the scene, the wetness of the day, the part the mail box played in the incident. Try a description of the street lamp in front of the police station.

Study the local ordinances about signs on the street. What are the rules on overhang, construction, size, cost, etc.? Should the ordinances be changed? Consult local businessmen, civic officials, and shoppers to obtain their views on the subject.

Gather information for and design, produce, and distribute a booklet describing local points of interest and community attractions.

Discuss with local authorities the responsibility for street lighting. What is the procedure for selecting street lights in the community? Report the findings and discuss with the class.

Sponsor an area "spruce up" day. The block around the school might be selected. Study the problems of the street and make proposals for solutions. Local community organizations might be asked for assistance and support.

Make drawings or paintings of a neighborhood street as it looks now, and how it might look after redesigning and renovation.

You May Want To Read . . .

Bacon, Edmund N. *Design of Cities.* New York: The Viking Press, Inc., 1967.

De Wolfe, Ivor. *The Italian Townscape.* London: The Architectual Press, 1963.

Kaitz, Louise C. and Riley, Olive L. *Understanding Art: People, Things, and Ideas.* New York: Harry N. Abrams, Inc., 1966.

Buildings for Work and Play

The Theme Is . . .

Architectural styles and solutions in office buildings, air terminals, schools, stadia, and cultural centers. The exciting and original architectural forms in the contemporary world.

You Will See and Hear . . .

Every space has its special character. Space can be designed and built to make a person want to do a particular thing. The examples provided are a recreation room, a mirrored room by Lucas Samaras, a Gothic cathedral, the Lincoln Memorial.

Warren Cox, an architect in Washington, D.C., explains the role of an architect. He illustrates four basic ways to design a building. A house is shown as the example of parts added together to make the whole. A chapel at Mt. Vernon College is a building designed by a subtractive process — parts cut out of the whole. The Communications Satellite Building is designed around the circulation system, with corridors for the movement of people connecting the office space. Dulles Airport takes its design from its structural system.

To look at and understand a building one should see it at a distance, look at its shape, walk up and examine its surface and construction, walk in and experience the space within. The viewer examines the Lincoln Memorial in this way.

A study of the designs of a stadium and an office building makes clear how a structure's shape is determined largely by the needs of those who use it and the function it serves.

Students at a college in Maryland study ways to design an inexpensive and portable campus and Rurik Ekstrom talks about the direction architecture may take in the future.

Space and the manipulation of space in a traditional and in an open classroom are contrasted. The viewer sees and hears students organizing their classrooms to fit their needs.

The program ends with a survey of buildings, suggesting that the viewer ask these questions: "Are these designed for human needs? Have they been shaped for efficiency and beauty? How do I see them?"

Afterwards . . .

Some students may:

Using balsa wood, cardboard, or other suitable material, make a model of a recreation building or stadium.

Study the blueprint for the design of a building and learn how to read the plan. A trip to the office of an architect might be part of this activity.

Collect photographs or pictures of architecture from the past and present. Study the style, design, and spirit of each building. Select a musical recording that seems to relate to the style and feeling of the architecture. Slides could be made of the examples and a visual presentation with appropriate music and narration given to the class.

Discuss variations in the feeling of space one receives inside different types of buildings.

Discuss how people in different social groups depend on some forms of ornamental treatment to make their houses more satisfying places in which to live.

Discuss and find illustrations of the conditions that influence the shape of man-made environments.

Discuss how architects and designers derive ideas from the materials they use.

You May Want To Read . . .

Meyerson, Martin. *The Face of the Metropolis.* New York: Random House, Inc., 1963.

Moore, Lamont. *The First Book of Architecture.* New York: Franklin Watts, Inc., 1961.

Young, Mary. *Singing Windows.* New York: Abingdon Press, 1962.

Plazas, Malls and Squares

The Theme Is . . .

Man-made outdoor environments where people gather. The relationship between the function or purpose and the design of the space. A critical analysis of this relationship as seen in a variety of plazas, malls, and squares.

You Will See and Hear . . .

The paintings of Mondrian, "Composition London" and "Broadway Boogie Woogie," Alber's "Homage to the Square," and Anuszkiewics' "Iridescence" introduce the idea of planned spaces in a painting or open space in a city plan. A planned outdoor space where people gather may be called a square, piazza, plaza, or platz, but each is an outdoor room, with the sky for a ceiling, walls of buildings or vegetation, floors of a variety of materials, and furniture for the use of those who use the space.

The piazza of the small fishing village of Portofino is contrasted with the plaza of St. Peter's in Rome. The program examines the Piazza di Espagne, built on two levels with the steps as a connecting unit, then continues with a look at the ancient Roman Forum in Panini's painting, a village square in Breughel's "Kinderspiele," and a New England village as shown in an early American painting.

The front lobby of the White House, Lafayette Square, is seen in an early plan and as it is in reality today. San Marco Square in Venice is examined in detail to determine what has made it a desirable gathering place for a thousand years.

People today need planned open spaces in the middle of downtown traffic. The program looks at Rotterdam Mall in The Netherlands and Paley Park and Rockefeller Center in New York, and then at the activities of people using DuPont Circle in Washington, D.C., which seems to change character as its function changes for those who use it throughout the day and night.

The program ends with a review of what contributes to a well planned, attractive space for gatherings of people.

Afterwards . . .

Some students may:

Make a trip to a local square, plaza, or mall and analyze the plan. What is the centralizing or unifying element? Does the space work well for beauty? For use? What effect or feeling is created? Should changes be made? Could the class effect any changes?

Invite a city planner to visit the class and discuss his profession. Ask him questions about community planning problems and possible solutions.

Transform the classroom into a plaza, mall, or square, recreating every two weeks one particular place, such as St. Mark's Plaza in Venice, DuPont Circle in Washington, D.C., Ghiradelli Square in San Francisco, Times Square in New York. Suggestions: Research the location. Paint or draw with chalk on brown wrapping paper the background for the square. Project photographic slides to create effects. Indicate traffic patterns, pedestrian walks, and so forth. When they are finished, the settings could be analyzed and discussed by the class.

Create a "pocket park" or planned space somewhere near the school or in the community. How is a beginning made? What kinds of responsibilities are involved? How can the problems be solved?

Make a film of some area of your community that is an eyesore, interviewing the people who use this space, and show it to the class. List the improvements that could be made, immediately and over a period of time. Make a plan for the renovation of this area.

You May Want To Read . . .

Borten, Helen. *Do You See What I See?* New York: Abelard-Schuman, 1959.

Halprin, Lawrence. *Cities.* New York: Van Nostrand-Reinhold Company, 1966.

Macagy, Douglas. *Going for a Walk with a Line.* Garden City, New York: Doubleday and Company, 1959.

All Kinds of Houses

The Theme Is . . .

Varieties of domestic buildings. Dwellings old and new, adequate and inadequate. Architectural solutions to problems of providing harmonious, functional human shelter.

You Will See and Hear . . .

A treehouse and the comments of two boys introduce some basic questions about building a house. The materials used for dwellings are examined: steel and glass for high-rise apartments, stone, brick, wood, even grass and cloth.

The program focuses on a North American family in their home and a Bedouin family in theirs as the uses of a house are examined: a place of shelter, a place to relax with family and friends, a place to prepare food and eat it, a place to sleep, and, sometimes, a place to be alone.

The design of homes is discussed. Frank Lloyd Wright's Robie House provides an example of a single dwelling designed by an architect for his client. In contrast are multiple dwellings, designed and constructed to house a great number of people. High-density housing in Chicago is contrasted with low-density housing in Washington, D.C., as the problem of providing adequate urban housing is introduced. Then comes a segment on the new planned community of Reston, Virginia.

Mass production of homes is one solution to the housing shortage, and the viewer watches a prefabricated house being built, then sees a large apartment building taking shape by the assembly of complete housing units, brought from the factory by trucks. Habitat in Montreal is shown as an example of the finished product of this new technique.

The program ends as a temporary inflated-bubble house takes shape and is put to use. The viewer is left with the thought that the needs and desires of people will determine the designs for dwellings of the future.

Afterwards . . .

Some students may:

Make models, plans, drawings, or paintings of their "dream house."

Using Styrofoam blocks, cardboard, theatre boards, etc., block off and enclose different kinds of space. This activity could be a team effort; each team would have a specified time to plan, develop, and create a space, using color, applied decoration, and light to create a specific mood agreed on by the team.

Collect pictures of houses and house plans from magazines, then display them in class and discuss the advantages and disadvantages of each.

Invite a local architect to come to the school to discuss his profession. Before his arrival, plan questions, practice interviews, and structure the discussion.

Develop a questionnaire to be completed by the mothers of students to determine the basic functional needs and aesthetic requirements for an ideal dwelling. Interview the fathers on the basic requirements for comfortable domestic housing.

Design and create a game in which the players identify houses from various cultures. Directions: Mount pictures of houses on cardboard. Select reproductions of paintings that correspond in time, location, and style to the houses. Work out the rules for individual and group play. Have the players give reasons for matching houses and paintings.

Design, build, and equip a play space for primary children in the school. Plans should be developed only after talking to the children and their teachers to determine their needs and preferences.

You May Want To Read . . .

Cantacuzino, Sherban. *Modern Houses of the World*. New York: E. P. Dutton and Company, Inc., 1964.

Hammond, Penny, and Thomas, Katrina. *My Skyscraper City*. Garden City, New York: Doubleday and Company, Inc., 1963.

Kuskin, Karla. *Square as a House*. New York: Harper and Row, 1960.

Spaces To Live In

The Theme Is . . .

The organization and characteristics of planned spaces for community living. Man-made environments and the problems of functional and aesthetic design of spaces for living.

You Will See and Hear . . .

A total environment is a place to eat, sleep, work, play, and breathe. It contains everything necessary to life. A city is a man-made environment with spaces for living for many people. It needs a complex network of systems to support life and make it enjoyable for the inhabitants.

This program studies the needs of people living in groups, pointing out that these needs must be the basis for urban planning. It examines the dimensions and requirements of a city, and shows how some cities were planned while others grew without restriction as people congregated in one area. Different kinds of urban areas are examined. Some work well and are pleasing in appearance; others create problems for the people of the neighborhood.

Anne Turpeau, a professional community organizer, talks about urban renewal as a solution to a city's problems. She discusses the obstacles encountered in the renewal of a community.

Mort Hoffenfeld, city planner, discusses the model community of Columbia, Maryland, and the program looks at this planned environment, not as a final answer but as one developing solution to the problem of urban planning.

Afterwards . . .

Some students may:

Cut from magazines and newspapers photographs of and articles on well-designed community buildings and community spaces. Present these to the class in a visual report.

Prepare a questionnaire and conduct a survey among the members of the class. Determine what the group feels are major requirements for good community living. Report the results of the survey to the class.

Make a collection of many different kinds of maps. Study these and learn how to read the information given on them. Map a selected area in the community; illustrate the major points of interest.

Explore and make photographs of the local community. Photograph areas that show satisfactory solutions to problems of environmental planning. Search for areas that need improvement and record these on film. Display the photographs in the classroom and discuss the problems and solutions. Also discuss the differences between the use of film as a documentary record and as a work of art.

Identify a local community problem. Explore ways of working with civic leaders and administrators to find a solution to the problem. Write letters, attend community meetings, interview citizens, and become actively involved in helping to alleviate the problem.

You May Want To Read . . .

Bergere, Thea and Richard. *From Stones to Skyscrapers.* New York: Dodd, Mead, and Company, 1960.

Caminos, Horacio, Turner, John F. C., and Steffian, John A. *Urban Dwelling Environments.* Cambridge, Massachusetts: The M.I.T. Press, 1969.

Krinsky, Norman. *Art for City Children.* New York: Van Nostrand-Reinhold Company, 1970.

Rowland, Jurt. *The Shape of Towns.* London: Ginn and Company LTD., 1966.

People Working

The Theme Is . . .

The process of making art as a form of work. Some kinds of work artists do and why. The satisfaction of work; the personal rewards of creating.

You Will See and Hear . . .

Six artists make statements about work — the work of creating art and why it is important to each of them. Carol Summers, graphic artist, is seen at work in his studio as he develops a wood block print. He believes that the artist is fortunate because he is involved in the whole process of making, from start to finish. This is not the case in most occupations today. Solveig Cox, potter, throws ceramic forms on the potter's wheel, trims, assembles, decorates, and finishes her "people pots." She discusses the idea of setting repetitive tasks for oneself, repeating a form again and again.

Harvey Moore describes and shows the "lost wax process of casting metal" as he produces his bronze sculptures. Sam Gilliam talks about how he works and demonstrates his very personal way of creating a painting, using acrylics on canvas. Ed McGovon shows his method of shaping heated plastic in a prepared mold, using a vacuum pressure process. He talks about his work and his relationship to the material he uses.

The program ends as Jose Bermudez constructs a piece of welded sculpture and speaks of discipline and love of work which he believes are an important part of all meaningful productivity.

Afterwards . . .

Some students may:

Find examples in books or magazines of the paintings of Jackson Pollock, Franz Kline, and Georges Seurat. Analyze and discuss the style and technique of each and compare these to the paintings of Sam Gilliam seen on this program.

Collect and bring to class all kinds of plastic scrap material — containers, packing material, utensils, broken toys, wrappings — and experiment with these materials, cutting, forming, assembling them in a collage or sculpture.

Describe and discuss a job or a product that, when completed, gave great personal satisfaction. Analyze the reasons for this feeling of accomplishment. Discuss the values and problems of working individually and working as a group.

Research, report, and demonstrate to the class the process of casting by the "lost wax" process. Small lead or pewter objects could be cast in a plaster of paris mold.

Visit a ceramist in his studio and watch him "throw" a pot on a wheel. Discuss with him the process of "throwing," the various steps needed to complete a pot, and the relationship of a pot's form to the way it was made.

Visit a factory in the area and list the types of work needed in the manufacture of one object. Sketch or photograph workers engaged in various kinds of work and incorporate these photographs or sketches into a mural, using paint, chalk, or cut paper or a combination of these.

You May Want To Read . . .

Chandler, Ann C. *Story Lives of Master Artists.* New York: J. B. Lippincott Company, 1953.

Holme, Geoffrey. *The Children's Art Book.* London and New York: The Studio, 1954.

McKinney, Roland J. *Famous American Painters.* New York: Dodd, Mead and Company, 1955.

Faces of Nature

The Theme Is . . .

Variety in the aspects of nature, from the intimate to the majestic. The aesthetic qualities of natural phenomena: light, shape, texture, pattern, movement, examined visually in nature and in art forms that have their origins in natural forms.

You Will See and Hear . . .

The program begins with an introduction to the myriad aspects of natural forms; the beauty of flowers and other growing things; the wonder of majestic scenes; the mystery of caverns and the variety of formations to be seen there; shells, insects, animals; the way nature affects the senses and becomes a source of imagery for the artist. Photographs of natural scenes and objects are interspersed with paintings of Monet, Corot, Courbet, Cézanne, Gernand, Chambers, Rousseau, Dove, and Hokusai, as well as the sculpture of Tinguely, Calder, and Lye. The viewer sees John J. Audubon's "Arctic Hare" and the animal paintings of Franz Marc. A wide variety of natural images are intercut with the paintings to show visual relationships. Natural sounds are interspersed with music and poetry.

The oneness of man and nature is examined in Oriental screens and scrolls, accompanied by Japanese haiku. African animal masks develop the idea that man attempts to assume some of the dominant characteristics of the animals he depicts in totems, fetishes, and masks.

The threatening fearfulness of nature is seen in natural phenomena and some works of art by Inness, Turner, and Bosins. The viewer examines some objects made by African tribesmen to appease and control the forces of nature. Images have been and continue to be created by people to express man and nature in harmony with one another and the program ends with an examination of these art forms.

Afterwards . . .

Some students may:

Photograph natural objects that emphasize pattern, texture, shape, etc. Group the finished photographs in categories — for example, those that look spikey, sharp, harsh; those that flow, curve, spiral; those that seem soft, fluffy. List descriptive words for each of the photographs.

Develop a card game with photographs or pictures cut from magazines and mounted on cardboard. Select and show a detailed portion of the photograph. The opponent must guess the whole from looking at a part. Do the same with portions of familiar paintings.

Cut paper shapes of all kinds of leaves. Arrange these to form a pleasing pattern on background paper or develop the shapes into a design for block printing or stencil. Print or stencil these designs on paper or fabric.

Record sounds in nature: the wind at various times and in various locations, a stream or the sound of water lapping at the edge of a lake, bird songs, animal calls, etc. Play these back to the class and let each student show with a quick sketch what a sound suggests. Develop one sketch into a finished drawing or painting, trying to capture a mood established by one of the sounds.

Make a design for large (18" x 24") flower seed packets. These could be imaginary flowers, and the flower paintings should illustrate their beauty. Create names for the make-believe flowers and show these on the packets.

Observe the behavior and habits of some backyard animal such as a squirrel, bird, or pet. Keep notes, sketch, or make photographs as a record of how they move, what they eat, how they make a shelter, care for their young, communicate. Write a story with illustrations about the bird or animal observed.

Take a trip to a zoo or botanical garden or a field trip to a state or national park. Use the natural objects seen there as the basis for a group mural or for individual projects, such as clay tiles, stitchery, or fabric design.

You May Want To Read . . .

Emberly, Ed. *The Wing on a Flea.* Boston and Toronto: Little Brown, 1961.

Hay, John and Stron, Arline. *A Sense of Nature.* Garden City, New York: Doubleday and Company, Inc., 1962.

Lavoos, Janice. *Design Is a Dandelion.* San Carlos, California: Golden Gate Junior Books, 1966.

Meauze, Pierre. *African Art—(Sculpture).* Cleveland: The World Publishing Company, 1968.

Strache, Wolf. *Forms and Patterns in Nature.* New York: Pantheon Books, Inc., 1956.

Houses for Worship

The Theme Is . . .

The variety of structures that have been designed and used for religious ceremonies and practices. The relationship between expressive architectural design and religious philosophies and liturgies.

You Will See and Hear . . .

Rodin's sculpture "The Cathedral" introduces the theme of the program. A montage of religious edifices from various times and cultures calls attention to some of the kinds of buildings people have erected for the celebration of religious rites. The program examines in detail four different religious ceremonies and the buildings that house them.

First, the viewer sees worshippers at prayer in an Islamic mosque and examines the architectural details of the prayer niche, the carpet, mosaics, and richly decorated inlaid woodwork. The interior motifs are all designed to add meaning to the religious ceremonies held in this building.

Next, a Gothic cathedral, the National Cathedral in Washington, is seen at the time of the opening processional of choir and worshippers. After this comes an examination of architectural details of other Gothic churches — in Paris, Rouen, Salisbury, Chartres, and Laon. The background music here is Bach's "Toccata and Adagio Fugue in C Major."

The program focuses now on buildings less majestic in style and construction, buildings in which the architecture is scaled to human size. The viewer sees and hears the congregation in religious celebration in an urban church, then examines a variety of churches. Some of these were built originally for worship; some, like the storefront church, were designed for other purposes but are now used for religious assembly.

A young boy's bar mitzvah service takes the viewer into a Jewish synagogue and leads to a study of details of other synagogues and of objects designed for religious ceremonies.

The program ends with a survey of the variations in style and function of churches, temples, and synagogues. Le Corbusier's Notre Dame du Haut is examined closely, as is Yamasaki's synagogue at Glencoe, Illinois.

Afterwards . . .

Some students may:

Study the paintings of Rouen Cathedral by Claude Monet. Discuss the differences in the paintings as a result of the times of day in which they were painted. Is there a change in the feeling or mood due to changes in the artist's use of light and shadows?

Make a structure of tooth picks, balsa wood strips, drinking straws, or any suitable material. This could be a preliminary plan or model for a religious building. What feeling is to be communicated? Is the structure massive, or airy, or solid? Does it soar upward or is it compact and earthy?

Research and report on a variety of primitive religious ceremonies. Did these require any type of building or structure: for the people? for the leaders? for the ceremonial objects?

Visit a local church, synagogue, mosque, temple, or other building used for religious meetings when it is not in use, then return when there is a service or ceremony in progress. Describe and discuss how the building served as a setting for the service. Does the structure contribute to or detract from the service? Why?

Photograph or sketch meeting places for religious services in the community. If permission can be obtained, record the sounds of the service. Discuss the relationship of the design of the building to the service.

Make a study of the music of different religious groups. Record selected music and share it with the class.

You May Want To Read . . .

Price, Christine. *Made in the Renaissance*. New York: E. P. Dutton and Company, Inc., 1963.

Shapiro, Irwin. *Golden Book of Renaissance*. New York: Golden Press, 1961.

Stoddard, Whitney S. *Monastery and Cathedral in France*. Middletown, Connecticut: Wesleyan University Press, 1966.

Groups of People

The Theme Is . . .

People seeking group relationships for various purposes. The interaction of groups as a source of imagery for artists.

You Will See and Hear . . .

The program opens on a boy, alone, running home at sunset. This and scenes of other solitary children introduce the idea that it is natural for people to come together. Human beings are social animals. Born into a particular group of people, they continue all their lives to join other groups, gaining energy and strength from the union.

Photographs and paintings of people interacting with one another develop the idea that art can capture the spirit of a group at a particular moment in time and preserve it long after the group itself has dispersed. The feelings of a group, when interpreted by an artist and transmitted to canvas, stone, or some other material, can expand into an abstraction. The concern and love of members of a family for one another is shown in various works of art: Fragonard's "The Visit to the Nursery," Cassatt's "The Bath," works by Melchers, Raeburn, Eichholtz, and Arnold.

Art that depicts groups of people captures a variety of feelings. The viewer sees a rock group coming together to make music, then Leger's "Three Musicians." A group of dancers introduces the theme of other group interactions: a union for protection from threat, mutual support in times of stress as exemplified in Kollwitz's lithograph, Daumier's "The Uprising," photographs by Freed, Cartier-Bresson, Lange, Capa, and others.

Other works of art are accompanied by the comments of students as they express their personal responses. Chase's "A Friendly Call," van Leyden's "The Card Players," Rouault's "Circus Trio," Goya's "With Reason or Without," Copley's "Watson and the Shark," Homer's "Breezing Up," and Picasso's "The Lovers" are examined in detail.

The program ends with a review of art images that capture the varying moods of groups of people.

Afterwards . . .

Some students may:

Create dramatic non-verbal episodes involving groups of people and present these to the class, letting the other students guess the spirit expressed by the group interaction. The interpretation of the idea expressed in the pantomimes could then be discussed.

Using clay, Styrofoam, fire brick, or any suitable material, carve a group of people "relating to one another" in such activities as raising the flag, building a pyramid, changing a tire.

Paint a picture of combat, violence, groups in opposition. Afterwards, discuss the ways in which the "spirit of opposition" has been shown.

Working as teams, model groups of people involved in a tug of war, a circle dance, a war scene, or a football game.

Make a class mural of people celebrating together, or of people worshipping together, or of people joining in a common cause.

Create a "people wall." Suggestions: Cut photographs and illustrations of people from newspapers or magazines. Tack to the wall with slogans, statements, words. Arrange and rearrange until the result is satisfying. Interesting and unusual combinations will result when the faces or figures of people are linked to words. The wall may change in spirit and character as new pictures are added or removed, and the students can discuss these changes.

You May Want To Read . . .

Harkonen, Helen B. *Farms and Farmers in Art*. Minneapolis: Lerner Publications Company, 1965.

Janson, H. W. and D. J. *The Story of Painting for Young People*. New York: Harry Abrams, 1957.

Kieltz, Bernardine. *Masters of Painting*. New York: Doubleday and Company, 1964.

Birds, Bees and Bugs

The Theme Is . . .

The curious and fascinating forms of birds, bees, and bugs — their shapes, color, surface decorations, textures, and movements. Natural forms that have continuously served as sources of ideas for artists and designers.

You Will See and Hear . . .

A ten-year-old girl sits in front of a mirror and fastens a small pin in the shape of a beetle to the collar of her blouse. However, she reacts with disgust when her brother shows her a jar in which he has collected a praying mantis.

In fantasy settings the two children discover images and objects that have insect or bird motifs. A small car assumes the form of a bug. Egyptian scarabs appear magically. Jewelled pins and other kinds of jewelry are discovered by the children. Close-ups of insects reveal their colors, textures, forms, and movements; interspersed are views of jewelry and other objects with insect motifs.

A balloon ride carries the two children into the sky to discover a world of birds; there are live birds and works of art with bird motifs by Lipchitz, David Smith, and others. A spider web dissolves to an intricate pattern of delicate lace and then to a church roof with web design. An examination of bees in the hive and a honeycomb directs the viewer to similar patterns in architecture, sculpture, and jewelry.

Returning home as the day ends, the young girl looks at her brother's mantis with new interest in its relationship to the jewelry she wears.

Afterwards . . .

Some students may:

Design and make kites in the shape of insects or birds. These can be constructed of reed and tissue paper and decorated with paint or cut paper.

Make pen-and-ink drawings of insects and from these create "bug fantasies," exaggerating the shapes, colors, patterns, and forms of the insects in large fantastic paintings.

Using scrap material and found objects, create imaginary bird sculptures. Suggestions: Use wire, liquid solder, or plastic glue to fasten the parts together. Make a display of these sculptures with identifying labels. Make up a name for each fantastic bird, describing its unusual habits, natural habitat, call, and favorite food.

Study the movements of a variety of insects and birds. Take turns interpreting these through bodily movements, then through brush lines on paper. What kind of a line would a grasshopper's movement suggest? The flight of a gull? An inchworm's journey along the branch of a tree?

Visit an ornithologist and an entomologist and discuss with each his field of science. Report on the trip to the class, pointing out some of the relationships between art and science.

Take a field trip to observe birds and insects. Suggestions: Record your observations with camera, sketches, and written descriptions. Record on tape the songs and calls of the birds observed. Prepare and present to the other members of the class a visual and sound report of the trip.

You May Want To Read . . .

Garcza, Margaret Young. *The Bird in Art.* Minneapolis: Lerner Publications Company, 1966.

Gilliard, E. Thomas. *Living Birds of the World.* Garden City, New York: Doubleday and Company, Inc., 1958.

Kessler, Leonard. *The Worm, the Bird and You.* New York: Dodd, Mead and Company, 1962.

Klots, A. B. and Klots, E. B. *Living Insects of the World.* Garden City, New York: Doubleday and Company, Inc., 1959.

Ross, Edward. *Insects Close Up.* Berkeley, California: University of California Press, 1953.

Man: Friend and Enemy of Nature

The Theme Is . . .

How man has changed the natural environment, for better and for worse, through industry, farming, land development, and his own habits. The wonders of the natural world as depicted by artists. What man has done both to care for and harm the earth.

You Will See and Hear . . .

The planet Earth moves through the cosmos like a spaceship, with the very same need to conserve its limited resources. Man's dependency on nature for food, shelter, and clothing makes clear that man himself is also a part of nature. Paintings by Fisher, Church, Wyant, Cole, Cropsey, and Inness portray man's reverence for nature in all its beauty, power, and majesty. But nature also brings severe heat and cold, floods and famines, and man is sometimes at odds with his environment.

Industrial development and population growth have scarred the earth and brought greater pollution of air and water. With more highways, more cars, more billboards, more everything, the land has lost much of its natural beauty. Drawings by Ron Cobb indicate the artist's displeasure with what man has done to the environment and show the force of art as a means of expressing dissent.

Streams are filthy with waste, fields are littered with junked car bodies, and skies are heavy with smoke, but the people have been stirred to act. Businesses, industries, and private citizens are working to return the land to a usable and attractive state through reforestation, recycling, and the proper treatment and disposal of wastes.

Paintings by Georgia O'Keefe, de Chirico, and Rousseau reveal that when man makes changes in nature, he also changes himself, and that it is the artist's vision that illuminates these changes in man.

Afterwards . . .

Some students may:

Study the problem of trash disposal. Plan, organize, and conduct a collection for recycling trash.

Send for conservation literature. Select one area of concern and make a poster to educate the public on this subject. Think about the importance of simplicity of design, expressive lettering, and the effectiveness of "attention getting" devices in a successful poster.

Make a class mural from an aerial point of view. This could be a collage made of photographs or pictures from magazines, or it could be drawn, painted, or made of cut paper. Pretend to be suspended one hundred feet (or one hundred miles) above the area to be shown. Imagine how the ground, trees, and buildings would look from the selected point of view.

Take a "seeing walk" in the neighborhood. Take a viewing frame (cut from cardboard) or a cardboard cylinder to peer at details or to take sightings. As one focuses on some objects or parts of objects, perception of the object may change. Discuss this and note reactions. Record what is seen with a camera or sketch observations.

You May Want To Read . . .

Blake, Peter. *God's Own Junkyard.* New York: Holt, Rinehart, and Winston, Inc., 1964.

Coen, Rena Neumann. *American History in Art.* Minneapolis: Lerner Publications Company, 1966.

Kirn, Ann. *Full of Wonder.* New York: World Publishing Company, 1959.

Remembering Happy Times

The Theme Is . . .

Pleasant experiences from childhood that memory recreates. The images artists have created to portray happy, exciting, and tender moments. How art preserves the wonderful scenes of people enjoying and cherishing life.

You Will See and Hear . . .

Children run gleefully through a sunlit meadow. A girl pauses to look at a field flower, and the screen is flooded with images of an ornamental sun and then of a sunset over water. In his room at home a boy sorts through his special possessions, letting each one stir memories of happy times. A vivid poster reminds him of a carnival where the ferris wheel, the merry-go-round, and the crowds along the midway produced a gay mood. Next he picks up his baseball glove, and games of all kinds come to mind. Paintings by Rousseau, Ben Shahn, and Breughel depict a variety of sports.

As the boy fingers some fishing tackle, memories of fly casting, swimming, canoeing, and cavorting in a fire hydrant's spray are summoned up. Such paintings as Mary Cassatt's "The Boating Party" and Georges Seurat's "Sunday Afternoon on the Island of La Grande Jatte" capture these lively pleasures. The boy mulls over a golden Christmas tree ornament, and immediately winter scenes of sledding, snow plows, and ice-laden woods are intercut with paintings of winter games and various art works by children. The golden ornament also evokes spirited memories of the circus, and one of Toulouse-Lautrec's colorful paintings comes into view along with poster scenes of bareback riders and acrobats.

The boy examines a small flag, and images of parades, marching bands, and enthusiastic crowds are evoked. The boy turns on a radio, and the strains of music remind him of an orchestra in rehearsal. He glances through his collection of bubble-gum baseball cards, and this stirs reminiscences of bubble-blowing, penny ice cones, cotton candy, hamburgers, and family dinners. Claes Oldenburg's "Dual Hamburgers" and "Falling Shoestring Potatoes" whet the appetite.

A withered leaf in the boy's assortment of treasured objects reminds him of building a tree house, of porch swings, country fields, autumn trees. Paintings by Renoir, Ben Shahn, and a sculpture by Len Lye capture some of these enjoyable experiences. The boy leafs through an album of snapshots until he finds a picture of himself

and his mother. Tender, joyful paintings of mothers and children by Mary Cassatt, Picasso, and Francois Boucher, and sculptures of family groups by Henry Moore capture feelings of warmth, security, and well-being.

Afterwards . . .

Some students may:

Make a painting of an important, remembered happy event. The title could be, "The best time I ever had" or "When I was very happy."

Using clay, model a self-portrait that expresses the statement "I'm filled with happiness."

Write a poem about a happy memory.

Do a cartoon strip showing a chain of activities: "If I could choose exactly what I wished to do on one day, what would it be? Where would I go? What would happen? Who would be with me?"

Making a collage of pictures cut from magazines: letters, words, symbols, people, and objects expressing happiness. Think of the feeling to be transmitted. What colors, movement, shapes, and arrangements of objects and images create this feeling? Display and discuss.

Make a collection of paintings, some depicting happy times through an event or activity and others expressing a feeling or mood of joy, excitement, pleasure through non-realistic treatment. Discuss the similarities and differences.

Form groups to plan, develop, and record on audio tape short "structured" sound tracks of remembered or anticipated happy times. Make the episodes concise, stimulating, and open-ended so that the conclusions can be drawn, painted, written, or dramatized by the members of the other groups.

You May Want To Read . . .

Borten, Helen. *A Picture Has a Special Look*. New York: Abelard-Schuman, 1961.

Munro, Eleanor. *Encyclopedia of Art*. New York: Odyssey Press, 1964.

Spika, Arnold. *Paint All Kinds of Pictures*. New York: H. L. Walck, 1963.

Pronunciation Guide

van Anthonissen	(van an ton EES un)
Anuszkiewics	(an oos KEV itch)
van Beyeran	(van BYE run)
Biagio	(bee AZH yo)
Botticelli	(bot tee CHEL lee)
Boucher	(boo SHAY)
Boudin	(boo DAN)
Bouguereau	(BOO gair OH)
Brancusi	(bran KOO see)
Breuer	(BROY ur)
Breughel or Bruegel	(BROO gel)
Bruyn	(BRINE)
Cartier-Bresson	(CAR tee ay - BRES awhn)
Cassatt	(cuh SAT)
Cézanne	(say ZAHN)
Chagall	(sha GAHL)
de Chirico	(day KEE ree ko)
Corot	(koh RO)
Courbet	(koor BAY)
Daumier	(dome YAY)
David	(dah VEED)
Degas	(deh GAH)
Drouaid	(drew AY)
Duchamp	(doo SHOM)
Dufy	(doo FEE)
Dürer	(DYOOR er)
Fabres	(FOB ruh)
Fragonard	(fra go NAHR)
Gauguin	(go GAN)
Giacometti	(jah ko MET tee)
van Gogh	(van KAWK or van GO)
Grosz	(GROWS)
Guglielmi	(goo YEL mee)
Hokusai	(HO koo SEYE)
Jawlensky	(yaw LEN skee)
Klee	(CLAY)
Koerbecke	(CUR beck uh)
Lachaise	(la SHEZ)
Le Corbusier	(luh kor BOO see ay)
Léger	(lay ZHAY)
Luks	(LEWKS)
Magritte	(ma GREET)
Malevich	(mal YEV itch)
Manet	(mah NAY)
Marquet	(mar KAY)
Matisse	(mah TEES)
Méliès	(mayl YEZ)
Mies van der Rohe	(MEEZ van dur RO uh)
Millet	(mee LAY)
Mirò	(mee RO)
Modigliani	(mo deel YON ee)
Mondrian	(MAWN dree ahn)
Munch	(MOONK)
Oestreich	(UR strike)
Puvis de Chavannes	(POO vee duh sha VAHN)
Redon	(reh DAWHN)
Renoir	(reh NWAHR)
Ricci	(REE chee)
Rietveld	(REET felt)
Rodin	(ro DAN)
Rouault	(roo OH)
Saarinen	(SAHR uh nen)
Seurat	(soo RAH)
Siqueiros	(see KAY ee rohs)
Sotatsu	(so TOT soo)
Tanguy	(tahn GHEE)
Tchelitchew	(cheh LIT chef)
Thonet	(toh NAY)
Tinguely	(tan GLAY)
Titian	(TISH un)
Toulouse-Lautrec	(too LOOS - lo TREK)
Velasquez	(veh LAS kez)
Vlaminck	(vlah MANK)

Guide to Art Works
(Listed in Order of Appearance)

How About a Spoon

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
(American, 19th Century)	Spoons	Wood	Smithsonian Institution, History and Technology, Washington, D.C.	Assorted
(American, 19th Century)	Spoons	Silver	Smithsonian Institution, History and Technology	Assorted
(Lapland)	Spoon	Reindeer Horn	Smithsonian Institution, Natural History	6″
(Aleut tribe, Aleutian Islands)	Spoon	Wood	Smithsonian Institution, Natural History	9¼″
(Japanese)	Spoon	Shell	Smithsonian Institution, Natural History	10″
(Ivory Coast)	Ladle	Wood	Smithsonian Institution, Natural History	14″
(Javanese)	Spoon	Ivory	Smithsonian Institution, Natural History	9″
(Lega tribe, Belgian Congo)	Spoon	Ivory	Smithsonian Institution, Natural History	6½″
(Lega tribe, Belgian Congo	Spoon	Wood	Smithsonian Institution, Natural History	10″
(Chinese)	Spoon, fish design	Mother of Pearl	Smithsonian Institution, Natural History	9½″
(Haida tribe, Queen Charlotte Island)	Spoon, animal design	Horn	Smithsonian Institution, Natural History	11½″
(Iranian)	Sherbet scoop	Wood	Smithsonian Institution, Natural History	11″
(Icelandic)	Spoon box	Wood	Smithsonian Institution, Natural History	12″
(Ashanti tribe, Ghana)	Spoon	Wood burned decoration	Smithsonian Institution, Natural History	25″
(English)	Ladle, landscape design	Porcelain	St. Louis City Art Museum	8″

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
(Nuremburg, Germany)	Spoon	Silver	St. Louis City Art Museum	7″
Homer, Winslow	Fog Warning	Painting, oil	Boston Museum of Fine Arts	30x48″
(French)	Souvenir spoon of Cairo	Enamel on silver	Mrs. Zanna Stepeneck Collection	6″
Léger, Fernand	Three Women (Le Grande Dejeuner)	Painting, oil	The Museum of Modern Art, New York, New York	6′3″x8′3″
Metszinger, Jean	Mona Lisa with Teaspoon	Oil on panel	Philadelphia Art Museum	29⅞x27⅝″

Pageants, Parades and Festivals

(Egyptian, 1194-1163 B.C.)	The Figure of Min, King of Gods Carried in Procession from the Temple of Rameses III	Mural, paint on stone	The Oriental Institute, The University of Chicago	
Biagio, d'Antonio da Firenze	The Triumph of Scipio Africanus	Wood	National Gallery of Art, Washington, D.C., Samuel H. Kress Collection	23⅜x60¾″
Dürer, Albrecht	The Triumph of Maximilian	Woodcut	Yale University Art Gallery, New Haven, Connecticut	

Stars and Heroes

Picasso, Pablo	Mother and Child	Painting, oil	The Art Institute of Chicago	56¼x64″
Cloar, Carroll	My Father Was as Tall as a Tree	Painting, tempera on Masonite	Brooks Memorial Art Gallery, Memphis, Tennessee	30x22″
Sansovino, Jacopo	Bacchus and a Young Faun	Sculpture, bronze	National Gallery of Art, Washington, D.C. Andrew Mellon Collection	71⅛x30x25⅜″
Sansovino, Jacopo	Venus Anadyomene	Sculpture, bronze	National Gallery of Art Andrew Mellon Collection	65½x17¾x13¼″

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
Houdon, Jean-Antoine	Diana	Sculpture, marble	National Gallery of Art Gift of Syma Busiel	32⅝x17⅞x12⅝"
da Ravenna, Severo	Neptune on a Sea Monster	Sculpture, bronze	National Gallery of Art Widener Collection	17⅞x10½x7⅞"
da Sant' Agata, Francesco	Hercules & Antaeus	Sculpture, bronze	National Gallery of Art Widener Collection	15x4⅝x10½"
da Bologna, Giovanni	Hercules Carrying the Erymanthian Bear	Sculpture, bronze	National Gallery of Art Widener Collection	17½x6¾x10"
Sodoma, Giovanni	Saint George and the Dragon	Painting, wood	National Gallery of Art Samuel H. Kress Collection	55½x38⅜"
Raphael	Saint George and the Dragon	Painting, wood	National Gallery of Art Andrew Mellon Collection	11⅝x8⅜"
Weyden, Roger van der	Saint George and the Dragon	Painting, oil	National Gallery of Art	5⅜x4⅛"
Martorell, Bernardo	Saint George Killing the Dragon	Painting, oil	The Art Institute of Chicago	56x38"
Michelangelo Buonarroti	David	Sculpture, marble	Accademia dei Belle Arte, Florence, Italy	Approx. 18' high
Castagno, Andrea del	The Youthful David	Painting on leather	National Gallery of Art Widener Collection	45⅛x30⅛x16⅛"
Donatello	The David of the Casa Martelli	Sculpture, marble	National Gallery of Art Widener Collection	64x19⅝x16⅝"
Daumier, Honoré	The Painter at His Easel	Painting on wood panel	The Phillips Collection Washington, D.C.	13⅜x10¼"
Brown, W. H.	Bareback Riders	Painting on cardboard	National Gallery of Art Gift of Edgar William and Bernice Chrysler Garbisch	18½x24½"
Toulouse-Lautrec, Henri	In the Circus Fernando: The Ringmaster	Painting, oil	The Art Institute of Chicago	39½x63½"
Dufy, Raoul	The Opera, Paris	Painting, watercolor	The Phillips Collection	21½x27¼"

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
Manet, Edouard	Ballet Espagnol	Painting, oil	The Phillips Collection	24x36″
Daumier, Honoré	French Theatre	Painting on wood	National Gallery of Art Chester Dale Collection	10¾x13¾″
Degas, Edgar	Four Dancers	Painting on canvas	National Gallery of Art Chester Dale Collection	59½x71″
Picasso, Pablo	Three Musicians	Painting	The Museum of Modern Art, New York, New York	6′7″x7′3¾″
(Unknown)	Civil War Battle	Painting, oil	National Gallery of Art Gift of Edgar William and Bernice Chrysler Garbisch	36x44″
Shrady, Henry	Grant Memorial	Sculpture	Washington, D.C.	
	Iwo Jima	Sculpture	Arlington, Virginia	
David, Jacques Louis	Napoleon in His Study	Painting on canvas	National Gallery of Art Samuel H. Kress Collection	80¾x49¾″
Circle of Hendrick van Anthonissen	Ships in the Scheldt Estuary	Painting on canvas	National Gallery of Art Gift of Mrs. Robert Giles	48¾x58¾″
Kemmelmeyer, Frederick	First Landing of Christopher Columbus	Painting on canvas	National Gallery of Art Gift of Edgar William and Bernice Chrysler Garbisch	27⅞x36½″
Durand, Asher Brown	Landscape, 1847	Painting, oil	Indianapolis Museum of Art	26x36⅜″
Levtze, Emmanuel	Westward, the Course of Empire Takes Its Way	Fresco	National Geographic Photographer George F. Mobley, Courtesy of U.S. Capital Historical Society	
Bellows, George	Both Members of This Club	Painting on canvas	National Gallery of Art Gift of Chester Dale Collection	45¾x63⅜″
Bellows, George	Dempsey and Firpo	Painting, oil	St. Louis City Art Museum	51x63¾″
Hovendon, Thomas	The Last Moments of John Brown	Painting	The Metropolitan Museum of Art, New York, New York	
Gropper, William	John Brown	Lithograph	The Library of Congress, Washington, D.C.	9x14″

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
Gropper, William	John Henry	Lithograph	The Library of Congress	9x14″
Bingham, George Caleb	Raftsmen Playing Cards	Painting, oil	St. Louis City Art Museum	28x36″
Bingham, George Caleb	Jolly Flatboatmen in Port	Painting, oil	St. Louis City Art Museum	46¼x68 15/16″
Gropper, William	Mike Fink	Lithograph	The Library of Congress	9x14″
Gropper, William	Paul Bunyan	Lithograph	The Library of Congress	9x14″
Correll, Richard	Paul Bunyan's Blue Ox, Babe	Lithograph	The Library of Congress	7⅞x11¼″
(Unknown)	George Washington on a White Charger	Painting on wood	National Gallery of Art Gift of Edgar William and Bernice Chrysler Garbisch	38⅝x29⅝″
Peale, Rembrandt	George Washington	Painting on canvas	National Gallery of Art Gift of Mr. and Mrs. George W. Davidson	35⅞x28⅞″
Stuart, Gilbert	George Washington	Painting on canvas	National Gallery of Art Gift of Jean McGinley Draper	29x24⅛″
Borglum, Gutzon	Mt. Rushmore		Black Hills, South Dakota	
Savage, Edward	George Washington	Painting on canvas	National Gallery of Art Gift of Henry Prather Fletcher	30x24⅞″
Wood, Grant	Midnight Ride of Paul Revere	Painting, oil	The Metropolitan Museum of Art	30x40″
Davis, Stuart	Visa	Painting, oil	The Museum of Modern Art	40x52″

Everyone Makes Things

Nevelson, Louise	American Dawn	Sculpture, wood	The Art Institue of Chicago	170x240″
Smith, David	Cockfight	Sculpture, steel	St. Louis City Art Museum	45 1/16″ high
(Iranian)	Plate with peacock	Ceramic	St. Louis City Art Museum	3¾″ high, 1/16″ to ½″ wide

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
Severson, W. C.	Cry in the Wilderness	Painting	Scopia, Inc., Collection, Chesterfield, Missouri	36x66″
(Japanese)	Bishamonten, Guardian of the North	Sculpture, wood	The Art Institute of Chicago	48″ high
Schultz, Saunders	Freo	Sculpture	Scopia, Inc., Collection	12¼″
Trova, Ernest	Falling Man	Sculpture, chrome-plated bronze	St. Louis City Art Museum	60″ high
de Rivera, Jose	Brussels Construction	Sculpture, metal	The Art Institute of Chicago	30x60″
Tiffany and Co.	Jack-in-the-Pulpit	Glass	St. Louis City Art Museum	48.2x26.7 cm.
Smelzer, John	Glassblower	Drawing	Kent F. Ipsen Collection	8x5½″
Tiffany and Co.	Favrile glass vase	Favrile glass	St. Louis City Art Museum	5¼x½″
	Wistarberg pitcher	Glass	St. Louis City Art Museum	7⅜″ high
Ipsen, Kent F.	Red vase	Glass	The artist's collection	19½″ high
(Pre-Columbian, Ecuador)	Pot with a face	Ceramic, terra cotta	St. Louis City Art Museum	4½″ high
(American Indian)	Mimbres bowl	Ceramic	St. Louis City Art Museum	22x9.4 cm.
Severson, W. C.	Sören Kierkegaard	Sculpture, bronze	Scopia, Inc., Collection	11½″ high

Sea Images

Chambers, Thomas	Felucca off Gibralter	Painting, oil	National Gallery of Art, Washington, D.C. Gift of Edgar William and Bernice Chrysler Garbisch	22⅛x30⅛″
Mullen, F.	Confederate Blockade Runner and Union Man-of-War	Painting, oil	National Gallery of Art Gift of Edgar William and Bernice Chrysler Garbisch	23x35⅝″
Circle of Hendrick van Anthonissen	Ships in the Scheldt Estuary	Painting, oil	National Gallery of Art Gift of Mrs. Robert Giles	48¾x58¾″

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
Homer, Winslow	Breezing Up	Painting, oil	National Gallery of Art Gift of W. L. and May T. Mellon Foundation	24⅝x38⅝″
Dufy, Raoul	Sailboat at Sainte-Adresse	Painting, oil	The Museum of Modern Art, New York, New York	35x45½″
Hokusai	Breaking Waves	*Kakemono* (hanging scroll), ink and color on silk	The Freer Gallery of Art, Smithsonian Institution, Washington, D.C.	49⅝x18$^{3}/_{16}$″
Klee, Paul	Around the Fish	Painting, oil	The Museum of Modern Art	18⅜x25⅛″
Homer, Winslow	Gulf Stream	Painting, oil	The Metropolitan Museum of Art, New York, New York	29x49″
Feininger, Lyonel	Storm Brewing	Painting, oil	National Gallery of Art Gift of Julia Feininger	19⅝x30⅜″
Homer, Winslow	Northeaster	Painting	The Metropolitan Museum of Art	34⅜x50⅛″
Millet, Jean-François	Cliffs of Greville	Painting, oil	Albright-Knox Art Gallery, Buffalo, New York	37⅞x64¼″
Turner, Joseph	Keelmen Heaving in Coals by Moonlight	Painting, oil	National Gallery of Art Widener Collection	36⅛x48¼″
Homer, Winslow	Hauling in Anchor	Painting	Cincinnati Art Museum, Cincinnati, Ohio	13½x21½″
Breughel, Pieter the Elder	The Martyrdom of Saint Catherine	Painting, oil	National Gallery of Art Samuel H. Kress Collection	24½x46½″
Cézanne, Paul	The Gulf of Marseilles Seen from L'estaque	Painting, oil	The Art Institute of Chicago Mr. and Mrs. Martin A. Ryerson	28⅜x39⅜″
Whistler, James McNeill	Chelsea Warf: Grey and Silver	Painting, oil	National Gallery of Art Widener Collection	24⅛x18⅜″
Davis, Stuart	New York Waterfront	Painting, oil	Albright-Knox Art Gallery	22x30⅛″
(Unknown)	Northwestern Town	Painting, oil	National Gallery of Art Gift of Edgar William and Bernice Chrysler Garbisch	27⅞x41⅞″

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
Vlaminck, Maurice	The Old Port of Marseille	Painting, oil	National Gallery of Art Chester Dale Collection	28¾x35¾"
Homer, Winslow	Long Branch, New Jersey	Painting	Boston Museum of Fine Arts	15x21⅛"
Vlaminck, Maurice	The Old Port of Marseille	Painting, oil	National Gallery of Art Chester Dale Collection	28¾x35¾"
Homer, Winslow	The Lookout — All's Well	Painting	Boston Museum of Fine Arts	40x30⅛"
Moran, Thomas	The Much Resounding Sea	Painting, oil	National Gallery of Art Gift of Avalon Foundation	25x62"
Ryder, Albert Pinkham	Toilers of the Sea	Painting, oil	Addison Gallery of American Art, Andover, Massachusetts	9 15/16x12"
Ryder, Albert Pinkham	Moonlit Cove	Painting, oil	The Phillips Collection, Washington, D.C.	14x17"
Hartley, Marsden	The Wave	Painting, oil	Worcester Art Museum, Worcester, Massachusetts	30⅛x40⅛"
Homer, Winslow	Sunlight on the Coast	Painting	The Toledo Museum of Art, Toledo, Ohio Gift of Mr. and Mrs. Edward Drummond Libbey	30⅛x48"
(Chinese late 19th Century)	Robe, tapestry woven	Textile	The Freer Gallery of Art, Smithsonian Institution	52¾" long
(Belgium, 1914-1915)	Point de Venise lace pillow top	Textile	Smithsonian Institution, History and Technology, Washington, D.C.	16x16"
(Japanese, early 18th Century — Edo Period)	Octagonal dish	Ceramics	The Freer Gallery of Art, Smithsonian Institution	2x13⅜"
(Muchica, Pre-Columbian)	Pottery, crab design	Ceramics	Smithsonian Institution, Natural History	8x6"
(St. Lawrence Island Eskimo)	Eskimo walrus, ivory carving	Sculpture, ivory	Smithsonian Institution, Natural History	6"

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
Homer, Winslow	Breezing Up	Painting, oil	National Gallery of Art Gift of W. L. and May T. Mellon Foundation	24⅝x38⅝"
Boudin, Eugene	On the Beach- Trouville	Painting, oil	National Gallery of Art Chester Dale Collection	7⅞x12⅞"
Boudin, Eugene	On the Beach	Painting, oil	National Gallery of Art Chester Dale Collection	5⅜x9⅜"
Wesselman, Tom	Seascape #21	Mixed media	Cincinnati Art Museum	103x96"
(Child Art)		Painting	Irma Booker Collection, Gary, Indiana	
LaFarge, John	Afterglow, Tautira River, Tahiti	Painting, oil	National Gallery of Art Adolph Casper Miller Fund	53⅜x60"
Homer, Winslow	West Indian Divers	Painting	University of Kansas Museum of Art, Lawrence, Kansas The William Bridges Thayer Collection	14⅜x21½"
Cassatt, Mary	The Boating Party	Painting, oil	National Gallery of Art Chester Dale Collection	35½x46⅝"
Dove, Arthur	Fog Horns	Painting, oil	Colorado Springs Fine Arts Center, Colorado Springs, Colorado	19x27"
(Child Art)	Boat (title unknown)		Irma Booker Collection	
(Child Art)	Bright yellow boat (title unknown)		Irma Booker Collection	
Hokusai	Crustacea of Various Kinds	*Kakemono* (hanging scroll), ink and color on silk	The Freer Gallery of Art, Smithsonian Institution	23 11/16x18¾"
(Belgium, 1914-1915)	Lace pillow top, sea motif	Textile	Smithsonian Institution, History and Technology	
Hokusai	Crustacea of Various Kinds	*Kakemono* (hanging scroll), ink and color on silk	The Freer Gallery of Art, Smithsonian Institution	23 11/16x18¾"

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
(Muchica, Pre-Columbian)	Pottery, Crab Design	Ceramic	Smithsonian Institution, Natural History	8x6"
Klee, Paul	Fish Magic	Painting, oil	Philadelphia Museum of Art	30⅝x38½"
(Child Art)	Fish with bubbles (title unknown)		Irma Booker Collection	
(Child Art)	Orange and red fish (title unknown)		Irma Booker Collection	
Klee, Paul	Around the Fish	Painting, oil	The Museum of Modern Art	18⅝x25⅝"
Homer, Winslow	Herring Net	Painting	The Art Institute of Chicago	29½x47½"
Homer, Winslow	Fog Warning	Painting	Boston Museum of Fine Arts	30x48"
Homer, Winslow	Gulf Stream	Painting, oil	The Metropolitan Museum of Art	29x49"
(Mughal, Indian early 17th Century)	Noah's Ark	Painting, colors on paper	The Freer Gallery of Art, Smithsonian Institution	11 1/16x6 3/16"
Hokusai	Breaking Waves	*Kakemono* (hanging scroll), ink and color on silk	The Freer Gallery of Art, Smithsonian Institution	49⅝x18 3/16"
Sotatsu	Waves at Matsushima	Screen, ink and color on paper with gold leaf	The Freer Gallery of Art, Smithsonian Institution	59⅝x141¼"
Vernet, Joseph	The Wreck, 1750	Painting, oil	Albright-Knox Art Gallery	26x34"
Homer, Winslow	The Life Line	Painting	Philadelphia Museum of Art	
Cooke, L. M.	Salute to General Washington in New York Harbor	Painting, oil	National Gallery of Art Gift of Edgar William and Bernice Chrysler Garbisch	27x40¾"
(Unknown)	Attack on Bunker's Hill with the Burning of Charles Town	Painting, oil	National Gallery of Art gift of Edgar William and Bernice Chrysler Garbisch	21¼x28"
Copley, John Singleton	Watson and the Shark	Painting, oil	National Gallery of Art Ferdinand Lammot Belin Belin Fund	71¾x90½"

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
West, Benjamin	The Battle of La Hogue	Painting, oil	National Gallery of Art Andrew Mellon Fund	60⅝x84¾"
Homer, Winslow	After the Hurricane	Painting	The Art Institute of Chicago	14 15/16x21⅞"
(Unknown)	Meditation by the Sea	Painting, oil	Boston Museum of Fine Arts	13½x19½"
(Italian, 17th Century)	Coraline lace	Textile	Smithsonian Institution, History and Technology	9"
(American, late 19th Century)	Sea Horse	Carousel figure, wood	Smithsonian Institution, History and Technology	4'
(St. Lawrence Island Eskimo)	Eskimo walrus ivory carving	Sculpture, ivory	Smithsonian Institution, Natural History	6"
(Northwest Indian, Haida Tribe)	Halibut cape	Textile	Smithsonian Institution, Natural History	4x3'
Dufy, Raoul	Sailboat at Sainte-Adresse	Painting, oil	The Museum of Modern Art	35x45½"
Homer, Winslow	Breezing Up	Painting, oil	National Gallery of Art Gift of W. L. and May T. Mellon Foundation	24⅝x38⅛"
Ryder, Albert Pinkham	Toilers of the Sea	Painting, oil	Addison Gallery of American Art	9 5/16x12"
Homer, Winslow	Gulf Stream	Painting, oil	The Metropolitan Museum of Art	29x49"
Homer, Winslow	Herring Net	Painting	The Art Institute of Chicago	29⅜x47½"
Feininger, Lyonel	Storm Brewing	Painting, oil	National Gallery of Art Gift of Julia Feininger	19⅝x30⅝"
(Child Art)	Red fish (title unknown)		Newton, Massachusetts Public Schools	
(Northwest Indian, Haida Tribe)	Halibut cape	Textile	Smithsonian Institution, Natural History	4x3'
(Chinese, late 19th Century)	Rope, tapestry woven	Textile	The Freer Gallery of Art, Smithsonian Institution	52¾" long
Davis, Stuart	New York Waterfront	Painting, oil	Albright-Knox Art Gallery	22x30¼"

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
(Child Art)	Yellow boat (title unknown)		Irma Booker Collection	
(Belgium, 1914-1915)	Point de Venise lace pillow top	Textile	Smithsonian Institution, History and Technology	16x16″
(Chinese, late Chou Period)	Gilt bronze plaque	Sculpture, bronze	The Freer Gallery of Art, Smithsonian Institution	1⅝x3¾″
(English, Worchester)	Sweetmeat dish	Ceramic, porcelain	Smithsonian Institution, History and Technology	10″
(Pre-Columbian)	Jug, shell motif	Ceramic	Smithsonian Institution, Natural History	8″
Chambers, Thomas	Felucca off Gibraltar	Painting, oil	National Gallery of Art Gift of Edgar William and Bernice Chrysler Garbisch	22⅝x30⅛″
Mullen, F.	Confederate Blockade Runner and Union Man-of-War	Painting, oil	National Gallery of Art Gift of Edgar William and Bernice Chrysler Garbisch	23x35⅝″
Bauman, Leilat	Geese in Flight	Painting, oil	National Gallery of Art Gift of Edgar William and Bernice Chrysler Garbisch	20¾x26¼″
Sala, Jean	Bowl	Glass	Smithsonian Institution, History and Technology	10″
(Belgium, 1914-1915)	Point de Venise lace pillow top, sea motif	Textile	Smithsonian Institution, History and Technology	16x16″
Lipton	Sea King	Sculpture, bronze	Albright-Knox Art Gallery	30⅛x41⅞x20″
Brancusi, Constantin	Fish	Sculpture, marble	The Museum of Modern Art	71″ long
Avery, Milton	Sea Grasses and Blue Sea	Painting, oil	The Museum of Modern Art	30⅛x41⅞x20″
Dove, Arthur	Fog Horns	Painting, oil	Colorado Springs Fine Arts Center	19x27″

Poems

Lattimore, Richmond, "The Crabs," *Sestina for a Far-Off Summer*. Copyright 1962 by Richmond Lattimore. Used by permission of University of Michigan Press.

Untermeyer, Jean Starr, "High Tide," *This Singing World*, ed. by Louis Untermeyer. New York: Harcourt Brace, 1923.

Music

"Blow Ye Winds of the Morning" — traditional

"Deep Blue Sea" — traditional

"Stormy Winds" — traditional

"Homeward Bound" by Robert H. Gardner

Dreams and Fantasy

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
Magritte, René	The False Mirror	Painting, oil	The Museum of Modern Art, New York, New York	21⅛x31⅞"
Klee, Paul	Red Balloon	Mixed media	The Solomon R. Guggenheim Museum, New York, New York	12⅝x12¾"
Redon, Odilon	The Eye Like a Strange Balloon Moves Towards Infinity	Print, lithograph	The Museum of Modern Art	10¾x7 11/16"
Redon, Odilon	The Wind	Drawing, charcoal	Joseph Pulitzer, Jr.	19x14½"
Redon, Odilon	A Flower with a Child's Face	Drawing, charcoal	The Art Institute of Chicago	15⅜x13"
Blake, William	The Great Red Dragon and the Woman Clothed with the Sun	Painting, watercolor	National Gallery of Art, Washington, D.C. Rosenwald Collection	15¾x12¾"
Milles, Carl	The Fountain of Faith	Sculpture, bronze	National Memorial Park, Falls Church, Virginia	Approx. 7'
Renoir, Pierre Auguste	The Dancer	Painting, oil	National Gallery of Art Widener Collection	56¼x37⅛"
Degas, Edgar	Ballet Scene	Drawing, pastel	National Gallery of Art Chester Dale Collection	30¾x43¾"

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
Degas, Edgar	Ballet Class	Painting, oil	Philadelphia Museum of Art	31x29⅛"
Remington, Frederick	Off the Range	Sculpture, bronze	Corcoran Gallery of Art, Washington, D.C.	28x20x28"
Catlin, George	A Pawnee Warrior Sacrificing His Favorite Horse	Painting, oil	National Gallery of Art Paul Mellon Collection	18½x24½"
Jamieson, Mitchell	Space Art #41	Painting, oil	National Aerospace Administration, Houston, Texas	
Dodd, Lamar	Space Art #31	Painting, oil	National Aerospace Administration	
Shore, Robert	Lunar Confrontation	Painting, oil	National Aerospace Administration	
Calle, Paul	Space Art #34	Painting, oil	National Aerospace Administration	
Boucher, Francois	Madame Bergeret	Painting, oil	National Gallery of Art Samuel H. Kress Collection	53¼x41⅜"
Picasso, Pablo	The Lovers	Painting, oil	National Gallery of Art Chester Dale Collection	51¼x38¼"
Cassatt, Mary	Mother and Child	Painting, oil	National Gallery of Art Chester Dale Collection	21⅝x17¾"
Marisol, Escobar	Baby Girl	Sculpture, wood	Albright-Knox Art Gallery, Buffalo, New York	74x31x47"
Catlin, George	The White Cloud, Head Chief of the Iowas	Painting, oil	National Gallery of Art Paul Mellon Collection	27⅞x22⅜"
Unknown	General Washington on a White Charger	Painting, oil	National Gallery of Art Gift of Edgar William and Bernice Chrysler Garbisch	38⅝x29⅝"
Stuart, Gilbert	George Washington (Vaughan-Sinclair portrait)	Painting, oil	National Gallery of Art Andrew Mellon Collection	29⅝x24⅛"
Volk, Douglas	Abraham Lincoln	Painting, oil	National Gallery of Art Andrew Mellon Collection	20¼x16⅛"

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
Brown, W. H.	Bareback Riders	Painting on cardboard	National Gallery of Art Gift of Edgar William and Bernice Chrysler Garbisch	18⅝x24⅛"
Bellows, George	Both Members of This Club	Painting, oil	National Gallery of Art Chester Dale Collection	45⅛x63⅛"
Bellows, George	Dempsey and Firpo	Print, lithograph	The Museum of Modern Art	18⅝x22⅝"
Lichtenstein, Roy	Head — Red and Yellow	Painting, oil	Albright-Knox Art Gallery	48x48"
Léger, Fernand	Three Musicians	Painting, oil	The Museum of Modern Art	68⅝x57⅛"
Picasso, Pablo	Three Musicians	Painting, oil	The Museum of Modern Art	6'7" x7'3⅝"
Hofmann, Hans	Exuberance	Painting, oil	Albright-Knox Art Gallery	50x40"
Pollock, Jackson	Convergence	Painting, oil	Albright-Knox Art Gallery	94x156"
Fangor, Wojciech	New Jersey 5	Painting, oil	The Solomon R. Guggenheim Museum	56x56"
Delaunay, Robert	Disks	Painting, oil	The Museum of Modern Art	53¼" diameter
Kandinsky, Wassily	Blue Mountain, No. 84	Painting, oil	The Solomon R. Guggenheim Museum	42x38½"
Kandinsky, Wassily	Several Circles, No. 323	Painting, oil	The Solomon R. Guggenheim Museum	55⅝x55⅝"
Kandinsky, Wassily	Little Pleasures, No. 174	Painting, oil	The Solomon R. Guggenheim Museum	43½x47½"
Kandinskey, Wassily	Study for "Composition No. 2"	Painting, oil	The Solomon R. Guggenheim Museum	38⅜x51¼"
Kandinsky, Wassily	Dominant Curve, No. 631	Painting, oil	The Solomon R. Guggenheim Museum	50⅜x76½"
Kandinsky, Wassily	Picture with White Edge, No. 173	Painting, oil	The Solomon R. Guggenheim Museum	55⅜x79"
Kandinsky, Wassily	Painting with White Foam, No. 166	Painting, oil	The Solomon R. Guggenheim Museum	47⅜x55⅛"
Rousseau, Henri	The Dream	Painting, oil	The Museum of Modern Art	80x118½"

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
Rousseau, Henri	The Sleeping Gypsy	Painting, oil	The Museum of Modern Art	51x79″
Hicks, Edward	Peaceable Kingdom	Painting, oil	The Brooklyn Museum, New York, New York	17⅝x23½″
Danziger, Joan	Amanda Birdfeather Bumper Krupp Burton Mandocello Gertrude Overnickle Tangiers Starkey and Piano	Sculpture, rag mâché	Corcoran Gallery of Art	Approx. 7′ each
Redon, Odilon	Evocation of Roussel	Painting, oil	National Gallery of Art Chester Dale Collection	28⅝x21¼″
Chagall, Marc	Paris Through the Window	Painting, oil	The Solomon R. Guggenheim Museum	52⅜x54″
Chagall, Marc	Green Violinist	Painting, oil	The Solomon R. Guggenheim Museum	77⅞x42⅞″
Chagall, Marc	The Dream	Painting, oil	The Phillips Collection, Washington, D.C.	20x26″
Chagall, Marc	Birthday	Painting, oil	The Museum of Modern Art	31⅞x39¼″
Chagall, Marc	I and the Village	Painting, oil	The Museum of Modern Art	75⅝x59⅝″
Bingham, George Caleb	Fur Traders Descending the Missouri	Painting, oil	The Metropolitan Museum of Art, New York, New York	29x36½″
Ryder, Albert Pinkham	Toilers of the Sea	Painting, oil	Addison Gallery of American Art, Andover, Massachusetts	9 15/16x12″
Hopper, Edward	Room in Brooklyn	Painting, oil	Boston Museum of Fine Arts	29x34″
Hopper, Edward	Early Sunday Morning	Painting, oil	Whitney Museum of American Art, New York, New York	35x60″
Hopper, Edward	Corner Saloon	Painting, oil	The Museum of Modern Art	24x24″
Hopper, Edward	Nighthawks	Painting, oil	The Art Institute of Chicago	33 3/16x60⅛″

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
Magritte	Pandora's Box	Painting, oil	Yale University Art Gallery, New Haven, Connecticut	17⅝x21⅝"
Hopper, Edward	House by the Railroad	Painting, oil	The Museum of Modern Art	24x29"
de Chirico, Giorgio	Soothsayers' Recompense	Painting, oil	Philadelphia Museum of Art	53⅛x71"
de Chirico, Giorgio	Nostalgia of the Infinite	Painting, oil	The Museum of Modern Art	53¼x25½"
Tanguy, Yves	Divisibilité Indéfinie	Painting, oil	Albright-Knox Art Gallery	40x35"
Dali, Salvador	The Persistence of Memory	Painting, oil	The Museum of Modern Art	9½x13"
Dali, Salvador	Imperial Violets	Painting, oil	The Museum of Modern Art	39⅜x56⅝"
Giacometti, Alberto	The Palace at 4 A.M.	Sculpture, mixed media	The Museum of Modern Art	25" high
Munch, Edvard	The Cry	Print, lithograph	National Gallery of Art Rosenwald Collection	350x251mm
Tchelitchew, Pavel	Hide and Seek	Painting, oil	The Museum of Modern Art	6'6"x7'9"
Blume, Peter	The Eternal City	Painting, oil	The Museum of Modern Art	34x47⅝"
Tamayo, Rufino	Animals	Painting, oil	The Museum of Modern Art	30⅝x40"
Picasso, Pablo	Rape of the Sabines	Painting, oil	Boston Museum of Fine Arts	77x51¼"
Goya, Francisco	The Disasters of War	Print, etchings	National Gallery of Art Rosenwald Collection	
Manet, Edouard	The Dead Toreador	Painting, oil	National Gallery of Art Widener Collection	29⅝x60⅜"
Redon, Odilon	Silence	Painting, oil	The Museum of Modern Art	21⅝x21½"
Samaras, Lucas	Mirrored Room	Sculpture, mirror	Albright-Knox Art Gallery	8x8x10'
Celentano, Francis	Kinetic Painting, No. 3	Lacquer on wood motorized	Albright-Knox Art Gallery	48" diameter
Lye, Len	Grass	Sculpture, metal	Albright-Knox Art Gallery	36x35⅜x8½"
Millonzi, Victor	Standing Blue	Sculpture, neon	Albright-Knox Art Gallery	67x16x13½"

Devils, Monsters and Dragons

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
Daumier, Honoré	The Little Courier	Drawing, sepia wash	National Gallery of Art, Washington, D.C. Rosenwald Collection	15x23 cm.
Picasso, Pablo	Guernica	Painting, oil	The Museum of Modern Art, New York, New York	138$^{3}/_{16}$x308$^{1}/_{4}$"
Plank-Seppla	"Luftshutz Tutnot"	Poster, tempera	The Library of Congress, Washington, D.C.	20x24"
Kollwitz, Käthe	The Mothers	Woodcut	The Library of Congress	13¾x15¾"
Kollwitz, Käthe	Hunger, 1923	Woodcut	The Library of Congress	8⅞x9"
Kollwitz, Käthe	The Widow #2	Woodcut	The Library of Congress	11⅞x15¾"
Dürer, Albrecht	Four Horsemen of the Apocalypse	Woodcut	The Library of Congress	39.6x28.3 cm.
Kollwitz, Käthe	The Crushed	Etching	The Library of Congress	9$^{7}/_{16}$x8$^{1}/_{8}$"
Wyeth, Andrew	Christina's World	Tempera on gesso panel	The Museum of Modern Art	32¾x47¾"
Albright, Ivan	That Which I Should Have Done I Did Not Do	Painting, oil	The Art Institute of Chicago	97x36"
Siqueiros, David Alfaro	Echo of a Scream	Painting, duco on wood	Gift of Edward M. M. Warburg	48x36"
Tchelitchew, Pavel	Hide and Seek	Painting, oil	The Museum of Modern Art	6'6½" x7'¾"
(Nigerian)	Shango Offertory	Sculpture, wood	The Museum of African Art, Washington, D.C.	37¾"
(Nigerian)	Shango Wife	Sculpture, wood	The Museum of African Art	23"
(Nigerian)	Shango Figure	Sculpture, wood	The Museum of African Art	18"
(American Indian, Iroquois Tribe)	False faces — mask	Wood	Smithsonian Institution, Washington, D.C.	13" -15"
(American Indian, Iroquois Tribe)	Spoonmouth mask	Wood	Iroqrafts, Ohsweken, Ontario	14½"

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
(Japanese)	Tang Emperor Ming, Huang and Yang Kuei-fei	Screen	The Freer Gallery of Art, Smithsonian Institution, Washington, D.C.	
(Chinese Han Dynasty)	Chimera	Bronze	The Freer Gallery of Art, Smithsonian Institution	5x8"
(Japanese, Kano School, 18th Century)	Shokai (Chung Kuei)	Hanging scroll	The Freer Gallery of Art, Smithsonian Institution	15x50"
(Chinese)	Chung Kuei the Demon Hunter and His Sister on an Excursion, Kuang Kai	Hand scroll	The Freer Gallery of Art, Smithsonian Institution	15x72"
(Japanese)	Temple Guardians	Sculpture, wood	The Freer Gallery of Art, Smithsonian Institution	9'
(Chinese)	Hsiang T'ang Shan pillar bases	Sculpture, stone	The Freer Gallery of Art, Smithsonian Institution	3'
	Gargoyles	Stone	National Cathedral, Washington, D.C.	
	Lions	Bronze	Corcoran Gallery of Art, Washington, D.C.	
Verrocchio, Andrea del	Alexander the Great	Terra cotta	National Gallery of Art Andrew Mellon Collection	24x26x11⅜"
Verrocchio, Andrea del	Giuliano de' Medici	Terra cotta	National Gallery of Art Andrew Mellon Collection	24x26x11⅜"
Rizzo, Paolo	Morosini Helmet	Bronze	National Gallery of Art	18"
Dürer, Albrecht	Apocalyptic Woman	Woodcut	National Gallery of Art	39.1x28 cm.
della Robbia, Andrea	The Adoration of the Child	Glazed terra cotta relief	National Gallery of Art Andrew Mellon Collection	50⅜x30½"
della Robbia, Andrea	Saint Peter	Glazed terra cotta relief	National Gallery of Art Samuel H. Kress Collection	37½x21½"
(Franco-Burgundian, 15th Century)	Morse depicting the Trinity V	Liturgical jewelry	National Gallery of Art	5" diameter
(Rhenish, late 15th Century)	Cross	Gold enamel	Washington Gallery of Art, Washington, D.C.	14$^{9}/_{16}$" w/base

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
Robinson, Boardman	"Save the Serbians From Cholera"	Poster	The Library of Congress	91x61 cm.
Plank-Seppla	"Deutschlands Sieg — Europas Freiheit"	Poster, tempera	The Library of Congress	20x24"
Strothmann, Frederick Charles	"Beat Back the Hun with Liberty Bonds"	Poster	The Library of Congress	76x51 cm.
Kochler, Karl and Ancora, Victor	"This is the Enemy"	Poster, tempera	The Museum of Modern Art	87x60 cm.
Fabres, Oscar	"Hot Air in Holland"	Poster	The Library of Congress	77x51 cm.
Philipon, Charles	Metamorphosis of the Pear	Lithograph	The Library of Congress	8x10"
Blume, Peter	The Eternal City	Painting, oil on composition board	The Museum of Modern Art Mrs. Simon Guggenheim Fund	34x47⅞"
Méliès, Georges	The Infernal Caldron	Film	The Library of Congress	
(Child Art)	Monsters	Papier mâché	Washington, D.C. Public Schools	

Getting the Message

Gropper, William	The Senate	Painting, oil on canvas	The Museum of Modern Art, New York, New York Gift of A. Conger Goodyear	25⅛x33⅛"
Orozco, José	Wounded Soldier	Painting, oil on canvas	The Cleveland Museum of Art, Cleveland, Ohio Gift of Mr. and Mrs. M. Straight Giit	44½x36½"
Picasso, Pablo	Guernica	Painting, oil on canvas	On extended loan to The Museum of Modern Art, from the artist	11'6" x25'8"
Homer, Winslow	Snap the Whip	Painting, oil on canvas	Butler Institute of American Art, Youngstown, Ohio	22x36"
Breughel, Pieter the Elder	Kinderspiele	Painting, oil on oak panel	Kunsthistorisches Museum, Vienna, Austria	46⅛x63¾"

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
Bellows, George	Stag at Sharkey's	Painting, oil on canvas	The Cleveland Museum of Art, Hurlbut Collection	48⅝x36¼"
Shahn, Ben	Blind Botanist	Painting, oil on canvas	The Wichita Art Museum, Wichita, Kansas Roland P. Murdock Collection	52x31"
Derain, Andre	London Bridge	Painting, oil on canvas	The Museum of Modern Art	26x39"
Shannon, Robert	Gatherer X	Sculpture, welded steel	Collection of the Artist	43x21x9"
Fyt, Jan	Fruit and Game	Painting, oil on oak panel	M. H. DeYoung Memorial Museum, San Francisco, California Samuel H. Kress Collection	29⅝x43¾"
van Beyeran, Abraham	Still Life	Painting, oil on canvas	M. H. DeYoung Memorial Museum, Samuel H. Kress Collection	55x46"
Siqueiros, David	The Sob	Painting, diluco on panel	Brooks Memorial Art Gallery, Memphis, Tennessee	44½x36½"
Cassatt, Mary	The Bath	Painting, oil on canvas	The Art Institute of Chicago Robert A. Waller Fund	39⅝x26"
Hals, Franz	Head of a Laughing Child With a Flute	Painting, oil on panel	The Taft Museum, Cincinnati, Ohio Mathieu Neven Niesewand Collection	13¾x12$^{15}/_{16}$"
Redon, Odilon	Portrait, Mademoiselle Violette Heymann	Pastel on cardboard	The Cleveland Museum of Art H. B. Hurlbut Collection	28⅜x36⅜"
Wyeth, Andrew	Christina's World	Painting, tempera on panel	The Museum of Modern Art	32¼x47⅞"
Munch, Edvard	Melancholia: On the Beach	Woodcut colored by hand	The Cleveland Museum of Art	377x450 mm
Cassatt, Mary	The Boating Party	Painting, oil on canvas	National Gallery of Art, Washington, D.C. Chester Dale Collection	35½x46⅜"

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
Dali, Salvador	Inventions of the Monsters	Painting, oil on canvas	The Art Institute of Chicago Joseph Winterbotham Collection	20⅝x30⅜"
de Kooning, Willem	Woman I	Painting, oil on canvas	The Museum of Modern Art	75⅝x58"
Tooker, George	The Subway	Painting, egg tempera on composition board	The Whitney Museum of American Art, New York, New York Juliana Force purchase	18⅝x36⅝"
Hopper, Edward	Nighthawks	Painting, oil on canvas	The Art Institute of Chicago	33⅜₁₆x60⅛"
Kane, John	Self-Portrait	Painting, oil on canvas	The Museum of Modern Art Abby Aldrich Rockefeller Fund	36⅝x2[illegible]⅜"
Evergood, Philip	Lily and the Sparrows	Painting, oil on composition board	The Whitney Museum of American Art	30x24"
Rousseau, Henri	The Waterfall	Painting, oil on canvas	The Art Institute of Chicago Helen Birch Bartlett Memorial Collection	45⅝x59"
Warhol, Andy	Brillo	Silkscreen on wood	Leo Castelli Gallery, New York, New York Collection of Mr. and Mrs. Leo Castelli	17x17x14"
Rosenquist, James	U-Haul-It	Painting, oil on canvas	The Whitney Museum of American Art	60x169"
Kingman, Dong	The El and Snow	Painting, watercolor	The Whitney Museum of American Art	21x29⅝"
Sheeler, Charles	City Interior	Painting, oil on canvas	Worcester Art Museum, Worcester, Massachusetts	22⅝x27"
Marc, Franz	Blue Horses	Painting, oil on canvas	Walker Art Center, Minneapolis, Minnesota	41¼x71½"
Pollock, Jackson	Number I	Painting, oil on canvas	The Museum of Modern Art	68x104"

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
Sherohse, Alvis	Art Box #1	Mixed media	L. V. Marchese Collection	24x36′
Smith, David	Royal Bird	Sculpture, bronze	Walker Art Center	14x48″
Mirò, Joan	Carnival of Harlequin	Painting, oil on canvas	Albright-Knox Art Gallery, Buffalo, New York	26x36⅝″
Hartigan, Grace	Billboard	Painting, oil on canvas	The Minneapolis Institute of Arts, Minneapolis, Minnesota	6′6½″ x7′3″
Wyeth, Andrew	Young America	Painting, egg tempera on gesso panel	The Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania	32⅝x46″
Wood, Grant	American Gothic	Painting, oil on beaverboard	The Art Institute of Chicago	29⅞x24¾″
Gauguin, Paul	The Yellow Christ	Painting, oil on canvas	Albright-Knox Art Gallery	36¼x28¾″
Hals, Franz	Violinist	Painting, oil on canvas	The Virginia Museum of Fine Arts, Richmond, Virginia	29⅝x26″
Things to Use				
Dali, Salvador	The Persistence of Memory	Painting, oil on canvas	The Museum of Modern Art, New York, New York	9⅜x13″
Altdorfer, Albrecht	The Fall of Man	Painting, wood panels	National Gallery of Art, Washington, D.C. Samuel H. Kress Collection	side panel — 15¾x6¾″ middle panel — 15¾x12″
Ricci, Sebastiano	The Last Supper	Painting	National Gallery of Art Samuel H. Kress Collection	26⅝x40⅝″
(Italian, Urbino, 16th Century)	Wine Bottle	Ceramic, faience	St. Louis City Art Museum	8x13″
(Pre-Columbian)	Ceremonial Pitcher	Ceramic	St. Louis City Art Museum	24.1 cm high 37.3 cm deep
Breton, Jules	Song of the Lark	Painting, oil on canvas	The Art Institute of Chicago Henry Field Memorial Collection	43⅜x33⅞″

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
Seurat, Georges	Farm Laborer with Hoe	Painting, oil on canvas	The Solomon R. Guggenheim Museum, New York, New York	18⅛x22″
(Child Art, Italy)	Barberi	Painting, watercolor	Irma Booker Collection, Gary, Indiana	
Chardin, Jean-Baptiste-Siméon	The Kitchen Maid	Painting, oil	National Gallery of Art Samuel H. Kress Collection	18⅜x14¾″
Breughel, Pieter the Elder	The Harvesters	Painting, oil on wood	The Metropolitan Museum of Art, New York, New York	46⅛x63¼″
(Greek)	Vase (Calyx crater)	Pottery	St. Louis City Art Museum	31.8 cm high 34.2 cm deep
(Syro-Egyptian)	Basin	Bronze	St. Louis City Art Museum	9¼″ high 21⅞″ deep
(Pre-Columbian)	Bowl	Clay	St. Louis City Art Museum	16.2 cm high 30.7 cm deep
(Child Art, Italy)	L'Operazione	Painting, watercolor	Irma Booker Collection	
	Lock plate and hasp	Bronze, gilded	St. Louis City Art Museum	7¼x7³⁄₁₆″
	St. Michael and the Devil	Door lock, iron	St. Louis City Art Museum	9⅜x7¼″
(Antique European, 15th to 18th Century)	Keys	Iron, steel, brass	St. Louis City Art Museum	3⅛ to 9¾″
Picabia, Francis	Child Carburetor	Mixed media on wood	The Solomon R. Guggenheim Museum	49⅜x39⅜″
Grosz, Georg	The Engineer Herzfeld	Watercolor and collage	The Museum of Modern Art Gift of A. Conger Goodyear	16x11¼″
Tanguy, Yves	Divisibilité Indéfinie	Painting, oil	Albright-Knox Art Gallery, Buffalo, New York	40x35″
Goldberg, Rube	Our Latest Simple Alarm Clock	Drawing, pen and ink	King Features Syndicate	

Make Yourself Comfortable

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
(Egyptian, 19th Dynasty, circa 1300 B.C.)	Chair, Seti I	Relief, painted limestone	Cincinnati Art Museum, Cincinnati, Ohio	76.9 cm
(Greek, 4th Century B.C.)	Funerary monument	Grave marker, marble	Cincinnati Art Museum	1.35 cm
(African, 20th Century)	Chief's stool	Wood	Cincinnati Art Museum	2′ high
(Byzantine, 13th Century)	Enthroned Madonna and Child	Painting, tempera on wood	National Gallery of Art, Washington, D.C. Andrew Mellon Collection	32⅜x19⅝″
(Spanish, 15th Century)	St. Peter's retable, bishop's chair	Wood and leather	Cincinnati Art Museum	3′ high
(19th Century reproduction)	Medieval chair	Wood	Cincinnati Art Museum	4½′ high
(Spanish)	Leather chair	Wood, studded decoration	The J. B. Speed Art Museum, Louisville, Kentucky	44″ high
Bellini, Giovanni	An Episode in the Life of Publius Cornelius Scipio	Painting, oil	National Gallery of Art Samuel H. Kress Collection	28⅜x189″
(Italian, 15-16th Century)	Bishop's chair	Bronze and iron	The J. B. Speed Art Museum	35½″ high
(French, early 15th Century)	Bishop's chair	wood, oak	The J. B. Speed Art Museum	73½″ high
(French, 16th Century)	Bishop's stall	Oak with ornament	The J. B. Speed Art Museum	57″ high
Tintoretto, Jacopo	Doge Pasquale Cicogna	Painting, oil	Cincinnati Art Museum	47x42¾″
Drouaid, Francois	Marquis d'Ossun	Painting, oil	National Gallery of Art Gift of Mrs. Albert J. Beveridge in memory of her aunt, Delia Spencer Field	49⅜x39⅝″

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
(American, early 19th Century)	Slatback Shaker chair	Wood	Shakertown, Pleasant Hill, Kentucky	4′ high
(French, 18th Century)	Armchair	Wood, upholstered tapestry	Cincinnati Art Museum	3′6″ high
Copley, John Singleton	Mrs. Seymour Fort, 1778	Painting, oil	Wadsworth Antheneum, Hartford, Connecticut	49⅝x39⅝″
Chase, William Merritt	A Friendly Call	Painting, oil	National Gallery of Art Gift of Chester Dale	30⅝x48¼″
de Hooch, Peter	The Bedroom	Painting, oil	National Gallery of Art Widener Collection	20x23⅛″
Belter, John Henry	Victorian armchair	Wood, upholstered	Cincinnati Art Museum	5′ high
(American, early 19th Century)	Shaker chair	Wood	Shakertown, Pleasant Hill, Kentucky	2′2″ high
(American, early 19th Century)	Shaker objects: doll rocker, child's chair, two high chairs	Wood	Shakertown, Pleasant Hill, Kentucky	1⅞′ high 1¾′ high 3′ high
(American, late 18th to early 19th Century)	Hutch table	Wood	Private collection	3x5′
	Shaker highback rocker	Wood	Private collection	54″ high
	Mammy rocker	Wood	Private collection	3x7′
(American, early 19th Century)	Empire sofa	Wood	The J. B. Speed Art Museum	3⅜′ high
(American, late 18th Century)	Chippendale wingchair	Brocade and wood	John Hunt Morgan Home, Lexington, Kentucky	4½′ high
(American, late 19th Century)	Love seat	Upholstered	Ashland — Home of Henry Clay, Lexington, Kentucky	4′ high
(American, mid-20th Century)	Womb chair	Plastic	Morehead State College, Morehead, Kentucky	4′
Saarinen, Eero	Pedestal chair	Plastic	Hubbuchs, Louisville, Kentucky	35″ high
Mies van der Rohe, Ludwig	Barcelona chair	Metal and leather	Private collection	29″ high

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
(American, 20th Century)	Ribbon chair	Plastic	Ken Lloyd Associates, Lexington, Kentucky	29″ high
Rietveld, Gerritt	Armchair	Painted wood	The Museum of Modern Art, New York, New York	34½″
Eames, Charles	Chair	Laminated wood	Hubbuchs, Louisville, Kentucky	35″ high
Aalto, Alvar	Lounge chair	Bentwood	The Museum of Modern Art	25″ high
Breuer, Marcel	Armchair	Chrome and cane	Ken Lloyd Associates	28″ high
Anderson, Agard	Experimental chair	Foam rubber	The Museum of Modern Art	35¾″ high
(Child Art)		Painting, tempera	Covington, Kentucky schools	
Thonet, Gebruder	Rocker	Bentwood	Private collection	37½″
LeCorbusier	Glider chair	Leather and metal	Ken Lloyd Associates	34″ high
(Syrian, 17th Century)	Damascus room		Cincinnati Art Museum	
(18th Century)	Japanese screens		Cincinnati Art Museum	48x18½″
(American Contemporary)	Bean-bag chair	Plastic	Private collection	2′
(American Contemporary)	Inflatable furniture	Plastic	Cabbages and Kings, Lexington, Kentucky	3½′ sofa 3′ chair
(American Contemporary)	Circular seats	Fiberglass	Turfland Mall, Lexington, Kentucky	35″ high 5′ wide
(American Contemporary)	Sling chair	Leather	Hubbuchs, Louisville, Kentucky	35″
(Adam, late 18th Century)	Painted armchair	Painted wood	Cincinnati Art Museum	3′
(American mid-19th Century)	Victorian ladies chair	Upholstered wood	Private collection	40″

Signs of the Times

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
(Indonesia)	Masks	Wood, wool, hair	Mr. and Mrs. A. M. Lasheen Collection	4½x10″
(Navaho contemporary)	Ceremonial Kachina rug	Weaving, wool	Mrs. Joseph Engelberg Collection	47¾x39″
(Hopi Mesa contemporary)	Kachina basket	Wicker	Marie Hochstrasser Collection	12″
(Hopi Mesa contemporary)	Thunderbird basket	Wicker	Marie Hochstrasser Collection	12¼″
(Prehistoric, 12000 B.C.)	Cave paintings	Painted limestone	Lascaux Caves, Dordogne, France	67″
(Egyptian, VIII Dynasty)	Stela of the Chancellor Nefer-yu	Painted limestone	The Metropolitan Museum of Art, New York, New York Gift of Pierpont Morgan	45½″ high
(Persian, 15th Century)	Illuminated manuscripts	Ink on parchment	University of Kentucky Library, Lexington, Kentucky	3x4″
(Spanish School, 14th Century)	Ayala Altar (detail) The Annunciation	Tempera on wood	The Art Institute of Chicago Gift of Charles Deering	Antependium size 33½x102″
Denny, Robyn	Red Beat 6	Painting, oil on board	Albright-Knox Art Gallery, Buffalo, New York Gift of Seymour Knox	48x72″
Stella, Joseph	The Brooklyn Bridge (Variation 1939)	Painting, oil	The Whitney Museum of American Art, New York, New York	70x42″
Rosenquist, James	U-Haul-It	Painting, oil	The Whitney Museum of American Art	60x169″
Hopper, Edward	Gas	Painting, oil	The Museum of Modern Art, New York, New York	26¾x40¾″
Davis, Stuart	The Paris Bit	Painting, oil	The Whitney Museum of American Art	46x60″
Hopper, Edward	Nighthawks	Painting, oil	The Art Institute of Chicago	33 3/16x60⅛″

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
Sage, Kay	No Passing	Painting, oil	The Whitney Museum of American Art	51¼x48″
Mondrian, Piet	Broadway Boogie Woogie	Painting, oil	The Museum of Modern Art	50x50″
Kelly, Ellsworth	New York. N.Y.	Painting, oil	Albright-Knox Art Gallery Gift of Seymour Knox	73¾x91″
Kingman, Dong	The El and Snow	Watercolor	The Whitney Museum of American Art	21x29⅝″
Warhol, Andy	Green Coca-Cola Bottles	Painting, oil	The Whitney Museum of American Art	83x57″
Warhol, Andy	100 Cans	Painting, oil	Albright-Knox Art Gallery Gift of Seymour Knox	72x52″
Warhol, Andy	Brillo	Silk screen, ink on wood	Leo Castelli Gallery, New York, New York Collection of Mr. and Mrs. Leo Castelli	17x17x14″
Tobey, Mark	Broadway	Tempera on canvas	The Metropolitan Museum of Art	26x19¾″
Chryssa	Times Square Sky	Neon and aluminum	The Walker Art Center, Minneapolis, Minnesota	60x60x9½″
Chryssa	Five Variations on the Ampersand	Neon mix mat.	The Museum of Modern Art	30x14x12″
Demuth, Charles	I Saw the Figure 5 in Gold	Oil on composition board	The Metropolitan Museum of Art Alfred Stieglitz Collection	36x29¾″
Rivers, Larry	U.N. Painting	Painting, oil	Tibor Denagy Art Gallery, New York, New York	8x8′
Rosenquist, James	Nomad	Oil on canvas, wood and plastic	Albright-Knox Art Gallery Gift of Seymour Knox	84x210″
Indiana, Robert	The American Dream	Painting, oil	The Museum of Modern Art	72x60″
Indiana, Robert	Year of Meteors	Painting, oil	Albright-Knox Art Gallery Gift of Seymour Knox	90x84″

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
Indiana, Robert	The X-5	Painting, oil	The Whitney Museum of American Art	108x108"
Shahn, Ben	Thou Shalt Not Stand Idly By . . .	Block print	Collection of David Bolotin, Lexington, Kentucky	15x20"
Motherwell, Robert	Je t'aime	Painting, oil	Sidney Janis Gallery, New York, New York Collection of Mr. and Mrs. Clement Greenberg	72x54"
Indiana, Robert	Love	Painting, oil	Indianapolis Museum of Art James E. Roberts Fund	71⅞x71⅞"
Leonardo da Vinci	Universal Man	Pen and ink	Venice Academy of Fine Art	

Making the Unseen Visible

van Gogh, Vincent	A Starry Night	Painting, oil	The Museum of Modern Art, New York, New York	29x36¼"
Burchfield, Charles	Mid-June	Painting, watercolor	Albright-Knox Art Gallery, Buffalo, New York	36x48"
Edgerton, Harold E.	Dennie Shute (golf) Gussie Moran (tennis)	Stroboscopic photographs	Smithsonian Institution, History and Technology, Washington, D.C.	
Keller, Marie DeFord	Cardinal Gibbons	Painting, oil	Sargent Shriver, Private collection	68x48¾"
Pratt, Mathew	Self-Portrait of Mathew Pratt	Painting, oil	National Portrait Gallery, Washington, D.C.	30x24"
(Child Art)		Painting, tempera	Arlington, Virginia, Public Schools	
Mack, Heinz	White Light Dynamo	Sculpture, kinetic	Albright-Knox Art Gallery	59⅝x59⅝x12"
(Child Art)		Painting, tempera	Arlington, Virginia, Public Schools	
Bauermeister, Mary	Four Quarters	Sculpture, mixed media	Albright-Knox Art Gallery	30x30x5"

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
(Child Art)			Arlington, Virginia, Public Schools	
Lichtenstein, Roy	Head — Red and Yellow	Painting, oil	Albright-Knox Art Gallery	48x48″
Wesselman, Tom	Still Life #57	Mixed media	The Museum of Modern Art	123⅜x194⅜x72″
Balla, Giacomo	Dog on Leash	Painting, oil	Albright-Knox Art Gallery	35⅝x43¾″
Duchamp, Marcel	Nude Descending a Staircase	Painting, oil	Philadelphia Museum of Art	58x35″
Malevich, Kasimir	Scissor Grinder	Painting, oil	Yale University Art Gallery, New Haven, Connecticut	31⅜x31⅜″
(Child Art)		Painting, tempera	Arlington, Virginia, Public Schools	
Matta	Poly-joueurs des cartes	Painting, oil	Albright-Knox Art Gallery Charles Clifton Fund	55¾x89″

Changing Your Looks

Feldman, Eugene	A Portfolio of 19 Animal Prints	Prints, serigraphs	The Philadelphia Museum of Art	23½x35″
Munch, Edvard	Kiss by the Window	Print, woodcut	Munch Museum, Oslo, Norway	28½x35¾″
Munch, Edvard	The Kiss	Print, woodcut	Munch Museum	23¾x18″
Chagall, Marc	Birthday	Painting, oil	The Museum of Modern Art, New York, New York	31⅜x39¾″
Picasso, Pablo	Girl Before a Mirror	Painting, oil	The Museum of Modern Art	64x51″
Shunso, Hishida	Mirror of Water	Color on silk	Tokyo University of Fine Arts and Music, Tokyo, Japan	102x68″
Shoen, Uemura	Spring and Autumn	Color on silk	Prince Takamatsu Collection, Tokyo, Japan	63x74″
Shoen, Uemura	First Firefly	Color on silk	National Museum of Art, Tokyo	28⅞x36¼″

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
Kiyokata, Kaburagi	Raven Hair	Screen	Private collection preserved in National Museum of Art, Tokyo	75x143¾"
Gyoshu, Hayami	Maiko of Kyoto	Color on silk	National Museum of Art, Tokyo	60¾x40¾"
(Egyptian, 18th Dynasty)	Head of a Statuette of Queen Tiy	Sculpture, painted wood	Ägyptisches Museum, Berlin-Dahlem, West Germany	4"
(Egyptian, 11th Dynasty)	Servant Girl with Food Offerings for the Vizier Meket Re	Sculpture, painted wood	Cairo Museum, Egypt	48"
(Egyptian, 18th Dynasty)	Head of Nefertiti	Sculpture, quartzite	Ägyptisches Museum	8¾x5¾"
(Egyptian, 18th Dynasty)	The Goddess Selkit and the Welcoming of the God Hapi by the Goddess Nephthys	Sculpture, gilt and wood	Cairo Museum	79x49x60"
(Egyptian, 18th Dynasty)	Bust of Nefertiti	Sculpture, painted limestone	Ägyptisches Museum	19¼"
(Egyptian, 19th Dynasty)	One of the Wives of Rameses II	Sculpture, painted limestone	Cairo Museum	30¼"
(Egyptian, 4th Dynasty)	The High Priest and General Rahotep and His Wife Nofret	Sculpture, painted limestone	Cairo Museum	52" height with base
(Egyptian, 18th Dynasty)	The Wife of Prince Nakhtmin	Sculpture, limestone	Cairo Museum	33½"
(Egyptian, 19th Dynasty)	Upper Part of the Mummy Case of Katebet, Priestess of Amun	Gilt and painted wood	British Museum, London, England	22¾"
(Egyptian, 18th Dynasty)	Mask of the Mummy of Tutankhamun	Inlaid gold mask	Cairo Museum	20x15x19¾"
(Indian, Calcutta, 1880)	Jasoda with the Krishna Child	Painting, watercolor	Private collection	42x26 cm

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
(Indian, Kangra School, late 18th Century)	Krishna Following Radha	Painting, gouache on paper	Heeramaneck Gallery, New York, New York	10½x7″
(Indian, Kangra or Sarhwal, 1800)	Sheltering from Rain	Painting, gouache on paper	Boston Museum of Fine Arts, Boston, Massachusetts	6½x9½″
(Indian, Basohli School, early 17th Century)	Krishna Welcoming Sudama	Painting, gouache on paper	The Freer Gallery of Art, Smithsonian Institution, Washington, D.C.	6¾x11½″
(Indian, Khajuraho)	Woman Painting Her Eyes	Sculpture, stone	Parshavenatha Temple, India	1 m
(Indian, Kangra School)	Lady Dressing Her Hair	Painting, gouache on paper	Victoria and Albert Museum, London, England	13x17.5 cm
(Indian, Kangra School)	Portrait of a Lady on a Garden Terrace	Painting, gouache on paper	Staats Museum Berlin, Germany	15x21.8 cm
Latour, Maurice Quentin de	Self-Portrait	Drawing, pastel	Musée de Picardie, Amiens, France	25¼x20⅞″
Largillierre, Nicolas de	The Artist and His Family	Painting, oil on canvas	The Louvre, Paris, France	58¾x78¾″
Kneller, Sir Godfrey	Sir Isaac Newton	Painting, oil on canvas	National Portrait Gallery, London, England	30x25″
Lawrence, Sir Thomas	William Lock	Painting, oil on canvas	The Museum of Fine Arts	30x25″
(Assyrian, 9th Century, B.C.)	Relief	Sculpture, stone	Cincinnati Art Museum, Cincinnati, Ohio	36″
(Greek, c. 460-450 B.C.)	Poseidon	Sculpture, bronze	National Museum, Athens, Greece	6′10″
(Greek, c. 475 B.C.)	Apollo of Piombino	Sculpture, bronze	The Louvre	3′9″
(Egyptian, 18th Dynasty)	Scribe	Sculpture, black granite	Cincinnati Art Museum	4½″
(Greek, c. 475 B.C.)	Apollo of Piombino	Sculpture, bronze	The Louvre	3′9″

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
(Siamese)	Buddha Head	Sculpture, stone	Cincinnati Art Museum	4¼x2⅜″
(Attic, c. 500 B.C.)	Head of Hermes	Sculpture, marble	Cincinnati Art Museum	16 cm
(French)	Angel, Rheims Cathedral	Sculpture, marble	Cincinnati Art Museum	9½″
(Roman)	Head of Princess	Sculpture, marble	Cincinnati Art Museum	9¾″
Leonardo da Vinci	Ginevra de Benci	Painting, oil on wood	National Gallery of Art, Washington, D.C.	15⅛x14½″
Rossetti, Dante Gabriel	Lady Lilith	Painting, oil	Society of Fine Arts, Wilmington, Delaware Bancroft Collection	37½x32″
Lichtenstein, Roy	Head — Red and Yellow	Painting, oil	Albright-Knox Art Gallery, Buffalo, New York	48x48″
van Gogh, Vincent	The Postman Roulin	Painting, oil	Ryksmuseum Kroller-Muller, Otterlo, The Netherlands	25¾x21½″
Dürer, Albrecht	Self-Portrait in a Fur Coat	Painting, oil on panel	Alte Pinakothek, Munich, Germany	26⅛x19¼″
Hilliard, Nicholas	A Youth Leaning Against a Tree Among Roses	Painting, watercolor on vellum	Victoria and Albert Museum	5⅜x2¾″
Rembrandt van Ryn	Self-Portrait	Painting, oil	National Gallery of Art	23¾x26″
Carpaccio, Virrore	The Arrival of the Ambassadors	Painting, oil	Accademia, Venice, Italy	108x231⅞″
Lippi, Filippino	Portrait of a Youth	Painting, tempera on wood	National Gallery of Art Andrew Mellon Collection	20x13⅜″
Boltraffio, Giovanni	Portrait of a Youth	Painting, tempera on wood	National Gallery of Art Ralph and Mary Booth Collection	18⅜x13¾″
Catlin, George	Om-Pah-Ton-Ga	Painting, oil	Smithsonian Institution, Washington, D.C.	
Catlin, George	La-Doo-Ke-A	Painting, oil	Smithsonian Institution	

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
Catlin, George	Tis-Se-Woo-Na-Tis	Painting, oil	Smithsonian Institution	
Catlin, George	Stu-Mick-O-Sucks	Painting, oil	Smithsonian Institution	
Catlin, George	Mandan Medicine Man	Painting, oil on cardboard	Smithsonian Institution	18½x24½"
Catlin, George	Wah-Pe-Kee-Suck	Painting, oil	Smithsonian Institution	
Catlin, George	The White Cloud, Chief of the Iowas	Painting, oil	National Gallery of Art	
Kuhn, Walt	Blue Clown	Painting, oil	The Whitney Museum of American Art, New York, New York	30x25"
Sloan, John	Old Clown Making Up	Painting, oil	The Phillips Collection, Washington, D.C.	32x26"
Rouault, Georges	A Clown	Painting, oil	The Museum of Fine Arts	24x36"
van Gogh, Vincent	The Postman Roulin	Painting, oil	Ryksmuseum Kroller-Muller	25⅝x21¼"
(Assyrian)	Relief	Sculpture, stone	Cincinnati Art Museum	36"
Leonardo da Vinci	Ginevra de Benci	Painting, oil	National Gallery of Art Ailsa Mellon Bruce Fund	15¾x14½"
Lichtenstein, Roy	Head — Red and Yellow	Painting, oil	Albright-Knox Art Gallery	48x48"
Shoen, Uemura	Spring and Autumn	Color on silk	Prince Takamatsu Collection	63x74"
(Egyptian)	Egyptian Scribe	Sculpture, stone	Cincinnati Art Museum	4½"
Lippi, Filippino	Portrait of a Youth	Painting, tempera on wood	National Gallery of Art Andrew Mellon Collection	20x13⅜"
Rembrandt van Ryn	Self-Portrait	Painting, oil on canvas	National Gallery of Art	23⅝x26"

Wrappings and Trappings

David, Jacques Louis	Napoleon in His Study	Painting, oil	National Gallery of Art, Washington, D.C. Samuel H. Kress Collection	80¼x49¼"
West, Benjamin	Col. Guy Johnson	Painting, oil	National Gallery of Art Mellon Collection	69½x48¾"

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
Hals, Franz	Young Man in a Large Hat	Oil	National Gallery of Art Mellon Collection	35x42⅝″
Hals, Franz	Portrait of an Officer	Painting, oil	National Gallery of Art Mellon Collection	40⅛x48¼″
Rembrandt van Ryn	Nobleman	Painting, oil	National Gallery of Art Mellon Collection	33¾x26″
Luini, Bernardino	Portrait of a Lady	Painting, oil	National Gallery of Art Mellon Collection	48x60⅛″
Velasquez, Diego	Queen Isabella of Spain	Painting, oil	The Art Institute of Chicago	48¾x40″
Rembrandt van Ryn	Portrait of a Lady with an Ostrich-Feather Fan	Painting, oil	National Gallery of Art Widener Collection	36x58″
de Chavannes, Puvis	The Prodigal Son	Painting, oil	National Gallery of Art Chester Dale Collection	61⅛x36″
van Dyck, Sir Anthony	Clelia Cattaneo, Daughter of Marchesa Elena Grimaldi	Painting, oil	National Gallery of Art Widener Collection	54x48″
(Nuremburg, c. 1510)	Maximillian suit of armor		St. Louis City Art Museum	
(South Germany, c. 1620)	Three-quarter suit of armor		St. Louis City Art Museum	
(Italy, late 15th Century)	Mace, war hammer		St. Louis City Art Museum	
Martorell, Bernardo	Saint George and the Dragon	Painting, tempera	The Art Institute of Chicago	56x38″
Raphael	Saint George and the Dragon	Painting, oil	National Gallery of Art Mellon Collection	36x48″
(Russian, 1810)	Chasuble	White silk	St. Louis City Art Museum	
(Russian, 1860)	Chasuble	Purple, gold, white silk brocade	St. Louis City Art Museum	5⅜″

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
(Spanish, late 15th Century)	Chasuble	Looped gold tinsel on red and gold ground	St. Louis City Art Museum	64″
(French, early 15th Century)	Cope	Silk with gold thread	St. Louis City Art Museum	52″
(French, early 15th Century)	Orphrey from a chasuble	Linen embroidered with silk and metallic gold threads	St. Louis City Art Museum	

Play's the Thing

Rylands, Patrick	Mosaic	Plastic	Creative Playthings, Princeton, New Jersey	
Breughel, Pieter the Elder	Kinderspiele	Painting, oil	Kunsthistorisches Museum, Vienna, Austria	16x34 cm
Eames, Charles	Giant House of Cards	Cardboard	Creative Playthings	4⅛x7″ cards
Baker, Geoffrey	Original Plato game	Plastic with glass balls	Creative Playthings	6″ cube
Trova, Ernest	Falling Man game	Mixed media	Ernest Trova Collection, St. Louis, Missouri	3′ square
Umminger, Frederick	Parallelograms	Plastic	Creative Playthings	12″
Harme, Howard and Judith	Volumetrics	Plastic	Affiliated Hospital Products, St. Louis, Missouri	1″ cubes
van Groll, Theo Bilguty, Atilla	Space Play	Styrofoam	CEMREL, Inc., St. Ann, Missouri	
(African)	Ancestor figure from the Kongo tribe	Wood	Smithsonian Institution, Washington, D.C.	13″
(Alaskan)	Ritual figure from the Tlingit tribe	Wood and hair	Smithsonian Institution	9″

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
(New Guinea)	Figure from men's secret society ritual	Wood	Smithsonian Institution	29″
(African)	Fetish figure, Kabre tribe, Togo	Wood	Smithsonian Institution	7″
(African)	Status figure, Lega tribe, Congo	Ivory	Smithsonian Institution	5″
(Alaskan)	Child's doll, Eskimo	Ivory and fur	Smithsonian Institution	6″
(African)	Child's doll, Nubia	Leather and clay	Smithsonian Institution	11″
(Indian)	Figure from Gangaur Festival	Wood	Smithsonian Institution	28″
(Japanese)	Costumed Daimio	Cloth and wood	Smithsonian Institution	12″
(Japanese)	Woman in court dress	Cloth and wood	Smithsonian Institution	13″
Kington, Brent	Bird on Wagon	Cast silver	Collection of the Artist	6″
Kington, Brent	Demon on Tricycle	Cast silver	Collection of the Artist	3″
Kington, Brent	Batmobile	Cast silver	Collection of the Artist	6″
(Czechoslovakia)	Tax collector puppet	Wood and cloth	St. Louis Puppet Guild, the Avery Family, Fenton, Missouri	15″
(Javanese)	Male figure rod puppet	Wood	Smithsonian Institution	20″
(Javanese)	Female figure rod puppet	Wood	Smithsonian Institution	22″
	Boy marionette	Wood	St. Louis Puppet Guild, the Avery Family	18″
(English)	Pinocchio: marionette	Wood	St. Louis Puppet Guild, the Avery Family	5″
di Suvero, Mark	Adonai Eluhainu	Metal	St. Louis City Art Museum	15″
The Human Image				
(Syrian)	Bearded votive figure, warrior god	Stone	St. Louis City Art Museum	4″

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
(New Guinean)	Primitive masks	Wood	Private collection	various sizes
(Songe Tribe, central Savamah, Lualaba River Region, Kinshasa, Republic of Congo)	Large male figure	Wood	St. Louis City Art Museum	24″
(Syrian)	Fertility figure	Terra cotta	St. Louis City Art Museum	6″
(African)	Totem figure	Wood	Smithsonian Institution, Natural History, Washington, D.C.	7″
(New Guinean)	Carved totems	Wood	Private collection	various sizes
(Mexican, Nayarit)	Seated figure on a stool	Terra cotta	Private collection	24″
(Chinese, Wei Dynasty)	Bodhisattva	Sculpture, bronze	St. Louis City Art Museum	4″
(Nepalese)	Vishnu, 9th-12th century	Sculpture, stone	Washington Univeristy Gallery of Art, St. Louis, Missouri	31⅞x16″
(Chinese, Wei Dynasty)	Tomb figurines court ladies	Terra cotta	St. Louis City Art Museum	14″
(Egyptian, Thebes)	Tomb stela, Dedu and his wife, Sit-Sobk	Painted relief	The Metropolitan Museum of Art, Museum Excavations, 1915-1916, New York, New York, Rogers Fund	48x54″
(Egyptian)	Seated man	Stone	St. Louis City Art Museum	7″
Epstein, Jacob	Portrait of , Han Kindler	Sculpture, plaster	Washington University Gallery of Art	16¾″
Gainsborough, Thomas	Lords John and Bernard Stuart	Painting, oil	St. Louis City Art Museum	8x5″
Hals, Franz	Portrait of a Woman	Painting, oil	St. Louis City Art Museum	36x48″
Bruyn, Barthel the Younger	Portrait of a Man	Painting, oil	St. Louis City Art Museum	16x20″

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
Bruyn, Barthel the Younger	Portrait of a Woman	Painting	St. Louis City Art Museum	16x20"
Volk, Douglas	Abraham Lincoln	Painting	National Gallery of Art, Washington, D.C. Andrew Mellon Collection	20⅝x16⅝"
Fitzgerald, Charles Battle	Negro head	Sculpture	St. Louis City Art Museum	20"
(Child Art)		Painting, tempera	Washington, D.C. Public Schools	18x24"
Catlin, George	See-non-ty-a, an Iowa Medicine Man	Painting, tempera	National Gallery of Art Paul Mellon Collection	28x22⅞"
David, Jacques Louis	Napoleon in His Study	Painting	National Gallery of Art Samuel H. Kress Collection	80⅝x49⅝"
Holbein, Hans the Younger	Edward VI as a Child	Painting	National Gallery of Art Andrew Mellon Collection	22⅜x17⅜"
Titian (Tiziano Vecelli)	Cardinal Pietro Bembo	Painting	National Gallery of Art Samuel H. Kress Collection	37⅛x3⅛"
Rembrandt van Ryn	A Polish Nobleman	Painting	National Gallery of Art Andrew Mellon Collection	33¾x26"
van Honthorst, Gerard	Smiling Girl	Painting	St. Louis City Art Museum	23x37"
Grosz, Georg	The Poet Max Hermann-Neisse	Painting	The Museum of Modern Art New York, New York	23⅜x28⅛"
Rubens, Peter Paul	Head of an Old Man	Painting	Dayton Art Institute, Dayton, Ohio, Gift of Carlton W. Smith	26½x19¾"
Bellini, Giovanni	Portrait of a Young Man in Red	Painting	National Gallery of Art Andrew Mellon Collection	12¼x10⅛"
Botticelli, Sandro	Portrait of a Youth	Painting	National Gallery of Art Andrew Mellon Collection	16x12"
Cranach, Lucas the Elder	A Prince of Saxony	Painting	National Gallery of Art Ralph and Mary Booth Collection	17¾x13⅜"

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
Gauguin, Paul	Self-Portrait	Painting	National Gallery of Art Chester Dale Collection	31¼x20¼"
Matisse, Henri	Lorette	Painting	National Gallery of Art Chester Dale Collection	24⅛x19½"
Cassatt, Mary	Portrait of an Elderly Woman	Painting	National Gallery of Art Chester Dale Collection	28⅝x23¼"
Soutine, Chaïm	Portrait of a Boy	Painting	National Gallery of Art Chester Dale Collection	36¼x25⅝"
Rembrandt van Ryn	Portrait of a Man	Painting, oil	St. Louis City Art Museum	28x40"
Bellows, George	Dempsey and Firpo	Painting, oil	Whitney Museum of American Art, New York, New York	51x63¼"
Rodin, Auguste	The Shadow	Sculpture, bronze	Washington University Gallery of Art	76" high
(American, 20th Century)	Running Man	Sculpture, bronze	City of St. Louis	12' high
Niehaus, Charles	The Apotheosis of Saint Louis	Sculpture, bronze	St. Louis City Art Museum	15'
(American, 20th Century)	General Franz Sigel	Sculpture, bronze	Forest Park, City of St. Louis	12'
(Etruscan)	Figure of a Warrior	Sculpture	St. Louis City Art Museum	8⅛"
(Spanish)	Santiaga Matamoros	Sculpture, wood	St. Louis City Art Museum	48x21"
Shahn, Ben	Spring	Painting, tempera	Albright-Knox Art Gallery, Buffalo, New York	17x30"
Munch, Edvard	Man and Woman Kissing	Color woodcut	Los Angeles County Funds, Los Angeles County Museum of Art, Los Angeles, California	16x24 cm
(Child Art)		Painting, tempera	Washington, D.C. Public Schools	18x24"
Matisse, Henri	La Musique	Painting, oil	Albright-Knox Art Gallery	45¾x45¾"

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
Léger, Fernand	Three Musicians	Painting, oil	The Museum of Modern Art	68⅛x57¼″
Marcks, Gerhard	Orion	Sculpture, bronze	Washington University Gallery of Art	34″
Picasso, Pablo	Portrait	Painting	Washington University Gallery of Art	14x8½″
Jawlensky, Alexej	Inspiration	Painting, oil	Washington University Gallery of Art	14x10″
(Child Art)		Painting, tempera	Washington, D.C. Public Schools	18x24″
Copley, John Singleton	The Copley Family	Painting	National Gallery of Art Mellon Fund	72⅛x90⅝″
de Kooning, Wilhelm	Woman I	Painting, oil	The Museum of Modern Art	75⅝x58″
(Graeco-Roman)	Mask of a Satyr	Mosaic	St. Louis City Art Museum	11x14″
Matisse, Henri	Bathers with a Turtle	Painting, oil	St. Louis City Art Museum	6x6′
Lange, Dorothea	Migrant Mother	Photograph	The Library of Congress Washington, D.C.	
Klee, Paul	Child Consecrated to Suffering	Gouache on paper	Albright-Knox Art Gallery	6x9¼″
Shahn, Ben	The Red Stairway	Painting	St. Louis City Art Museum	23x12″
Rothstein, Arthur	Pioneer Woman	Photograph	The Library of Congress	
(Spanish)	Christ de Pitie	Sculpture, wood	St. Louis City Art Museum	12x8″
Tooker, George	Sleepers II	Painting, egg tempera	The Museum of Modern Art	16⅛x28″
Lange, Dorothea	Texas Farmer to Migratory Worker in California	Photograph	The Library of Congress	
Wyeth, Andrew	Day of the Fair	Painting, watercolor	St. Louis City Art Museum	20x14″
Rodin, Auguste	Despair	Sculpture, marble	St. Louis City Art Museum	28x18½″
Marsh, Reginald	Why Not Use the El?	Painting, egg tempera	Whitney Museum of American Art	34x48″

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
Wyeth, Andrew	Chrstina's World	Painting, tempera	The Museum of Modern Art	32¼x47¾"
Dali, Salvador	Portrait of Gala	Painting, oil/wood	The Museum of Modern Art	12⅜x10½"
Stuart, Gilbert	Mrs. Richard Yates	Painting	National Gallery of Art Andrew Mellon Collection	30¼x25"
van Gogh, Vincent	La Mousme	Painting	National Gallery of Art Chester Dale Collection	28¾x23¾"
Whistler, James McNeil	The White Girl	Painting	National Gallery of Art Harris Whittemore Collection	84½x42½"
Goya, Francisco	Señora Sabasco Garcia	Painting	National Gallery of Art Andrew Mellon Collection	28x23"
Leonardo da Vinci	Ginevra de Benci	Painting, oil/wood	National Gallery of Art Ailsa Mellon Bruce Fund	15⅜x14½"
Modigliani, Amadeo	Cafe Singer	Painting	National Gallery of Art Chester Dale Collection	36¾x23¾"
Picasso, Pablo	Madame Picasso	Painting	National Gallery of Art Chester Dale Collection	39⅞x32¼"

Here to There

Giacometti, Alberto	Dog	Sculpture, bronze	The Museum of Modern Art, New York, New York A. Conger Goodyear Fund	18" high
Giacometti, Alberto	City Square	Sculpture, bronze	The Museum of Modern Art	8½x25¾"
Saarinen, Eero	Dulles International Airport		Virginia	
Chamberlain, John	Kroll	Sculpture, steel	Albright-Knox Art Gallery, Buffalo, New York	25¾x28"

Street Furniture

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
Guardi, Francesco	View of the Rialto	Painting, oil	National Gallery of Art, Washington, D.C. Widener Collection	27x36″
Canaletto, Antonio	View of Venice	Painting, oil	National Gallery of Art Widener Collection	28x44″
Bellows, George	Cliff Dwellers	Painting, oil	Los Angeles County Museum of Art, Los Angeles County Funds	39⅝x41⅞″
MacIver, Loren	Manhattan	Painting, oil	The National Collection of Fine Arts, Smithsonian Institution	72x40″
Marquet, Albert	The Pont Neuf	Painting, oil	National Gallery of Art Chester Dale Collection	35x45¾″
Pissarro, Camille	Boulevard des Italiens, Àpres Midi	Painting, oil	National Gallery of Art Chester Dale Collection	73x92 cm
Guglielmi, Louis	Wedding on South Street	Painting, oil	The Museum of Modern Art, New York, New York	30x24″
de Chirico, Giorgio	Nostalgia of the Infinite	Painting, oil	The Museum of Modern Art	53¼x25⅝″
Marin, John	Lower Manhattan	Painting, watercolor	The Museum of Modern Art	21⅝x26¾″

Buildings for Work and Play

Architects	*Work*	*Location*
	Flight cage	National Zoo, Washington, D.C.
Keyes, Lethbridge and Condon	Tiber Island	Washington, D.C.
Hartman-Cox	Chapel, Mt. Vernon Junior College	Washington, D.C.
	Communication Satellite Laboratories	Gaithersburg, Maryland

Architects	*Work*	*Location*
Eero Saarinen and Associates	Dulles International Airport	Chantilly, Virginia
Henry Bacon	Lincoln Memorial	Washington, D.C.
	James Forrestal Building	Washington, D.C.
	World Health Organization	Washington, D.C.
	Filene Center, Wolf Trap Farm Park	Virginia
Bennett, Parsons and Frost	Botanic Gardens	Washington, D.C.
George Dahl	Robert F. Kennedy Memorial Stadium	Washington, D.C.
Hartman-Cox	Euram Building	Washington, D.C.
	Climatron	St. Louis, Missouri

Plazas, Malls and Squares

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
Mondrian, Piet	Composition London	Painting, oil	Albright-Knox Art Gallery, Buffalo, New York	32¼x28″
Mondrian, Piet	Broadway Boogie Woogie	Painting, oil	The Museum of Modern Art, New York, New York	50x50″
Albers, Josef	Homage to the Square	Painting, oil on Masonite	Albright-Knox Art Gallery	dedicated 43x43″
Anuszkiewics, Richard	Iridescence	Painting, acrylic	Albright-Knox Art Gallery Gift of Seymour H. Knox	60x60″
(16th Century)	Plan of St. Peter's		Rome, Italy	
(20th Century)	Lake Anne Square		Reston, Virginia	
Kandinsky, Wassily	Amsterdam, No. 52	Painting, oil	The Solomon R. Guggenheim Museum	9⅝x13¾″
Bellotto, Bernardo	The Castle of Nymphenburg	Painting, oil	National Gallery of Art Washington, D.C. Samuel H. Kress Collection	26⅞x47⅝″
	Church Plaza		Portofino, Italy	
	St. Peter's Square		Rome, Italy	
	Piazza di Spagna		Rome, Italy	

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
Panini, Giovanni Paolo	The Roman Forum	Painting, oil	The Detroit Institute of Art, Gift of Mr. and Mrs. Edgar B. Whitcomb	29⅝x53″
Breughel, Pieter the Elder	Kinderspiele	Painting, oil on wood	Kunsthistorische Museum, Vienna, Austria	23 9/16x32⅜″
Unknown	New England Village	Painting, wood	National Gallery of Art Edgar William and Bernice Chrysler Garbisch	12⅝x25½″
	L'Enfant Plan		Washington, D.C.	
	Lafayette Square		Washington, D.C.	
(16th Century)	Map of Venice			
Canaletto, Antonio	The Square of St. Mark's	Painting, oil	National Gallery of Art Mrs. Barbara Hutton	45x60½″
Canaletto, Antonio	View in Venice	Painting, oil	National Gallery of Art Widener Collection	28x44″
	Piazza San Marco		Venice, Italy	
(20th Century)	Lynboan Mall		Rotterdam, Holland	
	Paley Park		New York, New York	
	Rockefeller Center		New York, New York	
	DuPont Circle		Washington, D.C.	
	Washington Mall		Washington, D.C.	
Giacometti, Alberto	City Square	Sculpture, bronze	The Museum of Modern Art Collection of Mr. and Mrs. Morton G. Neumann	8⅛x25⅝″
	L'Enfant Plaza		Washington, D.C.	
	The Museum of Modern Art, Sculpture Garden		New York, New York	

All Kinds of Houses

Architects	*Work*	*Location*
Frank Lloyd Wright	Robie House	Chicago, Illinois
Skidmore, Owings and Merrill	John Hancock Center	Chicago, Illinois
Bertrand, Goldberg Associates	Marina City	Chicago, Illinois
Ludwig Mies van der Rohe	860-80 Lake Drive Apartments	Chicago, Illinois
Schipporeit-Heinrich Associates	Lake Point Tower	Chicago, Illinois
Keyes, Lethbridge and Condon	Tiber Island	Washington, D.C.
Conklin and Rossant	Dwellings	Reston, Virginia
Moshe Safdie	Habitat	Montreal, Canada

Faces of Nature

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
Monet, Claude	Banks of the Seine, Vetheuil	Painting on canvas	National Gallery of Art, Washington, D.C. Chester Dale Collection	28⅞x39⅜″
Corot, Jean-Baptiste-Camille	Rocks in the Forest of Fontainebleau	Painting on canvas	National Gallery of Art Chester Dale Collection	18x23″
Courbet, Gustave	La Grotte de la Loue	Painting on canvas	National Gallery of Art Gift of Charles L. Lindemann	38⅜x51⅜″
	Kaleidoscope of Cowries	Film	Smithsonian Institution, Motion Picture Dept., National Museum of History and Technology, Washington, D.C.	
Cézanne, Paul	Pines and Rocks	Painting, oil	The Museum of Modern Art, New York, New York Lillie P. Bliss Collection	32x25¾″
Gernand, John	Blowing Leaves	Painting on canvas	The Phillips Collection, Washington, D.C.	12x16″

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
Chambers, Thomas	The Connecticut Valley	Painting on canvas	National Gallery of Art Gift of Edgar William and Bernice Chrysler Garbisch	18x24″
Rousseau, Henri	The Equatorial Jungle	Painting on canvas	National Gallery of Art Chester Dale Collection	55¾x51″
Dove, Arthur G.	Moth Dance	Painting on canvas	National Gallery of Art Alfred Stieglitz Collection	20x26⅝″
Hokusai (Edo period, Ukiyo School)	Horses	Painting, ink on paper	The Freer Gallery of Art, Smithsonian Institution, Washington, D.C.	14⁹⁄₁₆x10⁹⁄₁₆″
Hokusai	Miscellaneous	Painting, color and ink on paper	The Freer Gallery of Art, Smithsonian Institution	5′11″x10½″
Tinguely, Jean	Cocktail on Chevel	Sculpture	Albright-Knox Art Gallery Buffalo, New York	About 2¾″ high
Audubon, John James	Arctic Hare	Painting, pencil, watercolor, ink and oil on paper	National Gallery of Art Gift of E. J. L. Hallstrom	24⅛x34¼″
Calder, Alexander	Conger	Iron and wire mobile	Albright-Knox Art Gallery	43x69x38″
Lye, Len	Grass	Sculpture	Albright-Knox Art Gallery	36x35⅝x8½″
Twachtman, John H.	Winter Harmony	Painting on canvas	National Gallery of Art Gift of Avalon Foundation	25⅜x32″
Marc, Franz	Yellow Cow	Painting, oil	The Solomon R. Guggenheim Museum, New York, New York	55⅜ 74⅜″
Marc, Franz	Horse Asleep	Painting, gouache and charcoal	The Solomon R. Guggenheim Museum	15⅞x18½″
Marc, Franz	White Bull	Painting, oil	The Solomon R. Guggenheim Museum	39⅝x53¾″
Yamamoto, Baiitsu (Nanga School, Edo period)	Screen	Painting, ink and rigut color on paper	The Freer Gallery of Art, Smithsonian Institution	140x60⅜″

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
Sesshu Toyo (Ashkaga Period)	Screen: flowers and birds	Painting, ink and color on paper	The Freer Gallery of Art, Smithsonian Institution	11'9¼" x63¾"
(African)	Crocodile mask, Bobo, Upper Volta		The Museum of African Art, Washington, D.C.	
(African)	Mask headdress representing an antelope, Kurumba		The Museum of African Art	
(African)	Panther Mask, Bambara, Mali		The Museum of African Art	About 12"
Inness, George	The Coming Storm	Painting, oil on canvas	Albright-Knox Art Gallery	26x39"
Turner, Joseph	The Evening of the Deluge	Painting, oil on canvas	National Gallery of Art Timken Collection	29¾x29¾"
Bosins, Blackbear	Prairie Fire	Painting, opaque watercolor	Philbrook Art Center, Tulsa, Oklahoma	18½x30"
(African)	BaSonge figure, fetish		The Museum of African Art	13"
(African)	BaSonge figure, fetish		The Museum of African Art	39"
(African)	BaSonge half-figure, fetish		The Museum of African Art	9⅞"
(African)	Senufo hornbill with pigment		The Museum of African Art	46"
(African)	BaKongo mirror, fetish and BaKongo figure, fetish		The Museum of African Art	6⅞" and 7"
(African)	BaSonge half-figure, fetish		The Museum of African Art	9⅞"
(African)	BaSonge figure, fetish		The Museum of African Art	39"
Celentano, Frances	Kinetic Painting #3	Painting, lacquer on Masonite motorized	Albright-Knox Art Gallery	48" diameter
Redon, Odilon	Vase of Flowers	Painting, pastel on cardboard	Albright-Knox Art Gallery	28¾x18"

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
Sargent, John Singer	Muddy Alligators	Painting, watercolor on paper	Worcester Art Museum, Worcester, Massachusetts	13⅜x20⅞"
Kandinsky, Wassily	Several Circles, No. 323	Painting, oil	The Solomon R. Guggenheim Museum	55⅛x55⅛"

Houses for Worship

Rodin, Auguste	The Cathedral	Sculpture, bronze	The Rodin Museum, Philadelphia, Pennsylvania	
(Greek, 400 B.C.)	The Parthenon		Athens, Greece	
(Japanese)	Great Buddha		Kamakura, Japan	
(Thai)	Great Temple		Bangkok, Thailand	
Michelangelo Buonarroti, Donato Bramante, Gianlorenzo Bernini	St. Peter's Cathedral 16th Century		Rome, Italy	
(Italian, 15th Century)	Cathedral		Siena, Italy	
(Egyptian)	Mosque of Muhammad Ali		Cairo, Egypt	
(Iraqui)	Mosque of Kazimain		Baghdad, Iraq	
Wakfs and A. J. Howar	National Islamic Center and Mosque		Washington, D.C.	
Koerbecke, Johann	The Ascension	Painting, oil	National Gallery of Art, Washington, D.C. Samuel H. Kress Collection	36⅛x25⅛"
(French, begun 12th Century)	Notre Dame Cathedral		Paris, France	
(French, begun 12th Century)	Cathedral		Rouen, France	

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
(English, 13th Century)	Cathedral		Salisbury, England	
(French, begun 12th Century)	Notre Dame Cathedral		Chartres, France	
(French, begun 12th Century)	Cathedral		Rouen, France	
1967 — Vaughn and Bodley, 1917 — Frohman, Robb and Little	National Cathedral		Washington, D.C.	
(English, 13th Century)	Cathedral		Salisbury, England	
(French, begun 12th Century)	Cathedral		Chartres, France	
Gautier de Montagne, begun 12th Century	Cathedral		Laon, France	
Latrobe, Benjamin H. 1816	St. John's Church		Washington, D.C.	
Wren, James 1761-63	Christ's Church		Alexandria, Virginia	
(American, 1774)	Presbyterian Meeting House		Alexandria, Virginia	
(American)	Daughters of Zion Baptist Church		Washington, D.C.	
(American)	Temple of Shalom		Silver Spring, Maryland	
Yamasaki, Minoru	North Shore Congregation Israel		Glencoe, Illinois	
(Italian)	Church by a highway		Milan, Italy	
Le Corbusier	Notre Dame du Haut		Ronchamps, France	
(French, 12th-15th Century)	Abbey Mont-St. Michel		France	

Groups of People

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
Freed, Leonard	German children	Photograph	Magnum Photos, Inc., New York, New York	
Collier, J.	McLelland Family on a Saturday Afternoon	Photograph	Farm Security Administration, The Library of Congress, Washington, D.C.	
Unknown	Boyd Jones and Family off to Greensboro on Saturday Afternoon	Photograph	Farm Security Administration, The Library of Congress	
Evans, Walker	Bad Fields and Family at Home	Photograph	Farm Security Administration, The Libra of Congress	
Parks, Gordon	Four Generations	Photograph	Farm Security Administration, The Library of Congress	
Delano, Jack	Obstacle Course	Photograph	Farm Security Administration, The Library of Congress	
Lange, Dorothea	Filipinos Cutting Lettuce	Photograph	Farm Security Administration, The Library of Congress	
Lange, Dorothea	Cotton Sharecropper and Family	Photograph	Farm Security Administration, The Library of Congress	
Field, Erastus Salisbury	Ark of the Covenant	Painting on canvas	National Gallery of Art, Washington, D.C. Gift of Edgar William and Bernice Chrysler Garbisch	20x24⅛″
Pissarro, Camille	Peasants in Field	Painting	Albright-Knox Art Gallery, Buffalo, New York	
Renoir, Pierre Auguste	The Rower's Lunch	Painting, oil	The Art Institute of Chicago	21⅛x23¾″
Renoir, Pierre Auguste	On the Terrace	Painting, oil	The Art Institute of Chicago	39⅜x31⅞″

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
Fragonard, Jean-Honoré	The Visit to the Nursery	Painting on canvas	National Gallery of Art Samuel H. Kress Collection	28⅜x36¼″
Cassatt, Mary	The Bath	Painting, oil	The Art Institute of Chicago	39⅜x26″
Melchers, Gari	The Sisters	Painting, oil	National Gallery of Art Gift of Curt H. Reisinger	59⅛x39⅜″
Raeburn, Sir Henry	The Binning Children	Painting on canvas	National Gallery of Art John Woodruff Simpson	50⅜x40⅜″
Eichholtz, Jacob	The Ragan Sisters	Painting on canvas	National Gallery of Art Gift of Mrs. Cooper R. Drewry	59x43″
Arnold, Eve	Family Life	Photograph	Magnum Photos, Inc.	
Léger, Fernand	Three Musicians	Painting	The Museum of Modern Art, New York, New York	68¾x57¼″
Sargent, John Singer	Street in Venice	Painting on wood	National Gallery of Art Gift of the Avalon Foundation	17⅞x21¼″
Kollwitz, Käthe	The Mothers	Lithograph, etching	The Library of Congress, Washington, D.C.	
Du Bois, Guy Pene	The Politicians	Painting on canvas and board	National Gallery of Art Gift of Chester Dale	16⅝x12⅜″
Daumier, Honoré	The Uprising	Painting	The Phillips Collection Washington, D.C.	
Freed, Leonard	Couple on the stairs	Photograph	Magnum Photos, Inc.	
Bubley, Ester	Child with gun	Photograph	Farm Security Administration, The Library of Congress	
Freed, Leonard	Demonstration	Photograph	Magnum Photos, Inc.	
Cartier-Bresson, Henri	India Refugee Camp	Photograph	Magnum Photos, Inc.	
Capa, Robert	Women of Naples	Photograph	Magnum Photos, Inc.	
Kollwitz, Käthe	The Downtrodden	Lithograph	The Library of Congress	

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
Rothstein	Oklahoma Dust Storm	Photograph	Farm Security Administration	
Lange, Dorothea	Migrant Mother, Nipomo, California	Photograph	Farm Security Administration	
Freed, Leonard	Children with beggar	Photograph	Magnum Photos, Inc.	
Daumier, Honoré	The Beggars	Painting on canvas	National Gallery of Art Chester Dale Collection	23⅛x29⅝"
Cassatt, Mary	Mother and Child	Painting on canvas	National Gallery of Art Chester Dale Collection	36¾x29"
Chase, William Merritt	A Friendly Call	Painting on canvas	National Gallery of Art Chester Dale Collection	30⅝x48¼"
van Leyden, Lucas	The Card Players	Painting on wood	National Gallery of Art Samuel H. Kress Collection	22⅝x24"
Rouault, Georges	Circus Trio	Painting	The Phillips Collection	
Goya, Francisco	With Reason or Without	Etching	National Gallery of Art Rosenwald Collection	
Copley, John S.	Watson and the Shark	Painting	National Gallery of Art Ferdinand Lammot Belin Fund	71⅞x90½"
Homer, Winslow	Breezing Up	Painting on canvas	National Gallery of Art Gift of W. L. and May T. Mellon Foundation	24⅝x38¾"
Picasso, Pablo	The Lovers	Painting on canvas	National Gallery of Art Chester Dale Collection	51¼x38¼"
Cartier-Bresson, Henri	Love at Twenty	Photograph	Magnum Photos, Inc.	
Harbutt, Charles	May Day	Photograph	Magnum Photos, Inc.	
Goya, Francisco	That Is Not To Be Looked At	Etching	National Gallery of Art Rosenwald Collection	
Manos, Constantine	Black Soldier Funeral	Photograph	Magnum Photos, Inc.	
Picasso, Pablo	The Tragedy	Painting on wood	National Gallery of Art Chester Dale Collection	41⅛x27⅝"

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
Cassatt, Mary	The Boating Party	Painting on canvas	National Gallery of Art Chester Dale Collection	35⅞x46⅛"
Freed, Leonard	Crowd in marketplace	Photograph	Magnum Photos, Inc.	
Cartier-Bresson, Henri	Down by the Roadside	Photograph	Magnum Photos, Inc.	
Renoir, Pierre Auguste	The Boating Party	Painting	The Phillips Collection	

Birds, Bees and Bugs

(Egyptian)	Lion Hunt Scarab of King Amen Hotep III	Sculpture, bronze	Replica	3⅜"
Miller, John Paul	Necklace, beetle	Gold	The Cleveland Museum of of Art, Cleveland, Ohio	
Culver, Charles	Beetle with red markings	Painting, oil	Butler Institute of American Art, Youngstown, Ohio	22x30"
(Aztec)	Chapulin Roja, naturalistic red stone grasshopper	Red stone	Museo Nacional de Antropologia, Mexico	
Headley, George	Carved Chinese ivory jewel box	Ivory, emeralds, diamonds, pearls, four jeweled bugs	Headley Jewel Museum, Lexington, Kentucky	3¼x3⅛x4"
Higgins, Edward	Grasshopper	Steel and epoxy	Collection of Mr. and Mrs. F. R. Weisman, California	24x40"
(Chinese, Chia Ch'ing)	Snuff bottle, butterfly	Burgaufe lacquer and engraved mother of pearl	Headley Jewel Museum	2⅝x3⅛x½"
Headley, George	Moth	Watermelon, tourmaline with diamond eyes	Headley Jewel Museum	2⅝x3¾"
Delbert, Michel	Butterfly and Flowers	Painting, watercolor	Butler Institute of American Art	27x23"

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
(Paraguay, late 19th Century)	Nanduti lace handkerchief	Lace	Smithsonian Institution, History and Technology, Washington, D.C.	18x18″
Miller, John Paul	Pendant brooch, crab spider	Gold and enamel	The Cleveland Museum of Art	
(Japanese, 19th Century)	Sword ornament, spiders devouring wasps	Copper, gold alloy sword ornament	The Philadelphia Museum of Art	2x⅝″
Breuer, Marcel	St. John's Abbey		St. John's College, Collegeville, Minnesota	Bell Tower 112′ 225′ long 180′ wide 65′ high
Todd, Eliza Jane	Pieced silk quilt top	Silk	Smithsonian Institution	5x8″ hexagons 86x73″
(Early 19th Century)	Point d'Alencon needlepoint lace border	Lace	Smithsonian Institution	15x15″ 5¾″ deep
(Korean, Silla Dynasty 7th to 8th Century A.D.)	Cicada	Gilt bronze	St. Louis City Art Museum	13/16x1″
Lachaise, Gaston	Bee	Sculpture, electroplated metal	The Philadelphia Museum of Art	5½′ high including base
(Chinese, 13th Century)	Doves and pear blossoms	Ink and color on paper	Cincinnati Art Museum, Cincinnati, Ohio	30.5x97.8 cm
(Neuber, 18th Century)	Gold and hardstone box	Gold with mosaic panel	Headley Jewel Museum	3⅜x2¾x2½″
Graves, Morris	Blind Bird	Painting, gouache	The Museum of Modern Art, New York, New York	30⅛x27″
Graves, Morris	Bird Singing in the Moonlight	Painting, gouache	The Museum of Modern Art	26⅜x30½″
Audubon, John J.	Crow	Lithograph	Butler Institute of American Art	37x25″
Oestreich, N. W.	River Birds and Flowers	Woodcut	Butler Institute of American Art	9x7″

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
(Egyptian, Saite-Ptolemic 663-332 B.C.)	Horus Falcon	Bronze	The Louvre, Paris, France	11″ high
Shemi, Yehiel	Bird	Welded	The Museum of Modern Art	22″ high
Dumleo, Gerald	Bronze Bird	Bronze	Butler Institute of American Art	6″ high
Landau, Jacob	Bird of Prey	Woodcut	Butler Institute of American Art	11x9″
(Panama, Cocle Culture, 900-1500 A.D.)	Ornament	Gold	The Cleveland Museum of Art, Cleveland, Ohio	3¼″ high
Lipchitz, Jacques	Prometheus Strangling the Vulture	Sculpture, bronze	Walker Art Center, Minneapolis, Minnesota	102″
Smith, David	Royal Bird	Sculpture, bronze	Walker Art Center	14x48″
Arnold, Paul	Pheasant	Etching	Butler Institute of American Art	12x18″
Macoy, Guy	Birds Feeding	Silk screen	Butler Institute of American Art	48x29″
Audubon, John J.	Barn Owls	Lithograph	Butler Institute of American Art	37x24″
Schuller, Grete	Motherhood	Steatite	Norfolk Museum of Arts and Sciences	6⅝″ high
(Greek, 525-430 B.C.)	Coin with owl	Cast silver	The Art Institute of Chicago	11/16″ wide
Brancusi, Constantin	Bird in Space	Sculpture, bronze	The Museum of Modern Art	54″ high
Mirò, Joan	Beautiful Bird Revealing the Unknown to a Pair of Lovers	Painting, gouache	The Museum of Modern Art	18x15″
Brancusi, Constantin	Little Bird	Sculpture, marble	The Solomon R. Guggenheim Museum, New York, New York	16½x8½x11¾″
(Tlingit Indians, 19th Century)	Young Raven with Open Mouth	Stone	The American Museum of Natural History, New York, New York	3½″

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
Jules, Mervin	Boy with Bird	Woodcut	Butler Institute of American Art	14x7½"
Tamayo, Rufino	Woman and Bird	Painting, oil on canvas	The Cleveland Museum of Art	42x34"
Mandel, Howard	Plenum of Birds	Painting, oil	Butler Institute of American Art	
Heade, Martin	Hummingbirds and Orchids	Painting, oil	The Whitney Museum of American Art, New York, New York	17⅞x28"
Headley, George	Walnut with Birds	Wood, diamonds, gold, and turquoise	Headley Jewel Museum	3¾" high
Headley, George	Ostrich	Rhodonite, black jasper, gold, emeralds, diamonds	Headley Jewel Museum	13¾" high
Headley, George	Urn	Ivory, lignum vita, gold, diamonds	Headley Jewel Museum	6½" high
Headley, George	Obelisque	Malachite, gold, and briolette cut diamonds	Headley Jewel Museum	12" high
(Chinese, Ch'ien Lung)	Hawk on Rocks	Porcelain	The Taft Museum, Cincinnati, Ohio	14⅞x7 21/32"
(Indonesian)	Carved table	Carved, gilted wood	Collection of Mr. and Mrs. Am Lasheen	
(Eskimo, 20th Century)	Bird	Soapstone	Private Collection	3¾"
Graves, Morris	Young Gander Ready for Flight	Painting, oil on canvas	The Phillips Collection, Washington, D.C.	48x33¾"
Hull, Walter	Gull	Bronze	Butler Institute of American Art	10" high
Stangle, George	Swan	Rock crystal, gold, cabochon, rubies, enamel	Headley Jewel Museum	6" high x 5¾" wide

Man: Friend and Enemy of Nature

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
Fisher, Alvan	Niagara Falls	Painting, oil	The National Collection of Fine Arts, Washington, D.C.	34¼x48¾"
Church, Frederick	Cotopaxi	Painting, oil	The National Collection of Fine Arts	41⅝x55½"
Wyant, Alexander	Peaceful Valley	Painting, oil	The National Collection of Fine Arts	
Cole, Thomas	Notch of White Mountains	Painting, oil	National Gallery of Art, Washington, D.C.	40x60⅛"
Cropsey, Jasper	Autumn on the Hudson River	Painting, oil	National Gallery of Art	36x60"
Inness, George	Lake Albano, Sunset	Painting, oil	National Gallery of Art	48x56"
Cobb, Ron	Scenic Drive	Ink on paper	Sawyer Press, Los Angeles, California	
Cobb, Ron	Caution, Breathing May Be Hazardous to Your Health	Ink on paper	Sawyer Press	
Cobb, Ron	Let's Call it a Day, Ralph	Ink on paper	Sawyer Press	
Stanley, John	Buffalo Hunt on the Southwestern Prairies	Painting, oil	The National Collection of Fine Arts	49x69⅛"
O'Keefe, Georgia	Only One	Painting, oil	The National Collection of Fine Arts	36x30"
de Chirico, Giorgio	Nostalgia of the Infinite	Painting, oil	The Museum of Modern Art, New York, New York	53¾x25½"
Blume, Peter	Parade	Painting, oil	The Museum of Modern Art	49¾x56¾"
de Chirico, Giorgio	The Anguish of Departure	Painting, oil	Albright-Knox Art Gallery, Buffalo, New York	33⅜x27¼"
Rousseau, Henri	The Sawmill, Outskirts of Paris	Painting, oil	The Art Institute of Chicago	10x17⅞"

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
Tooker, George	Government Bureau		Metropolitan Museum of Art, New York, New York	
Cobb, Ron	Juicy Fruit	Ink on paper	Sawyer Press	

Remembering Happy Times

Webb, Sid	Untitled	Silkscreen	Collection of the Artist	13⅜x20″
Wyeth, Andrew	Young America	Painting, egg tempera on gesso panel	The Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania	32¼x46″
Shahn, Ben	Liberation	Painting, tempera on composition board	The Museum of Modern Art, New York, New York	30x40″
Shahn, Ben	Handball	Painting, tempera on paper	The Museum of Modern Art	22⅜x31¼″
Rousseau, Henri	The Football Players	Painting, oil on canvas	The Solomon R. Guggenheim Museum, New York, New York	39⅜x31⅝″
Breughel, Pieter the Elder	Kinderspiele	Painting, oak panel	Kunsthistorisches Museum, Vienna, Austria	46½x63⅝″
Mirò, Joan	Person Throwing a Stone at a Bird	Painting, oil on canvas	The Museum of Modern Art	29x36¼″
Kuniyoshi, Yasvo	The Swimmer	Painting, oil on canvas	The Columbus Gallery of Fine Arts, Columbus, Ohio Ferdinand Howald Collection	20⅝x30⅛″
Glackens, W.	Beach Scene (New London)	Painting, oil on canvas	The Columbus Gallery of Fine Arts	26x31⅞″
Cassatt, Mary	The Boating Party	Painting, oil on canvas	National Gallery of Art, Washington, D.C. Chester Dale Collection	35½x46⅛″
Seurat, Georges	Sunday Afternoon on the Island of La Grande Jatte	Painting, oil on canvas	The Art Institute of Chicago Helen Birch Bartlett Memorial Collection	81x120⅝″

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
Avercamp, H.	A Scene on the Ice	Painting, oil on canvas	National Gallery of Art Ailsa Mellon Bruce Collection	15½x30⅜″
Toole, John	Skating Scene	Painting, oil on canvas	National Gallery of Art Gift of Edgar William and Bernice Chrysler Garbisch	14⅝x18⅝″
Toulouse-Lautrec, Henri	In the Circus Fernando: The Ringmaster	Painting, oil on canvas	The Art Institute of Chicago Joseph Winterbotham Collection	39½x63½″
Brown, W. H.	Bareback Riders	Painting, oil on canvas	National Gallery of Art Gift of Edgar William and Bernice Chrysler Garbisch	18½x24¼″
Hassam, Childe	Allies Day, May 1917	Painting, oil on canvas	National Gallery of Art Gift of Ethelyn McKinney in memory of her brother, Glenn Ford McKinney	36⅜x30¼″
Steen, Jan	The Dancing Couple	Painting, oil on canvas	National Gallery of Art Peter A. B. and Joseph E. Widener Collection	40⅜x56⅝″
Oldenburg, Claes	Dual Hamburgers	Sculpture, enamel paint on plaster	The Museum of Modern Art	7x14¾″
Oldenburg, Claes	Falling Shoestring Potatoes	Sculpture, canvas	Walker Art Center, Minneapolis, Minnesota	108″ high
Hals, Franz	A Laughing Boy	Painting, oil on panel	The Virginia Museum of Fine Arts, Richmond, Virginia	13⅜x11⅝″
Hals, Franz	Head of a Laughing Child with a Flute	Painting, oil on panel	The Taft Museum, Cincinnati, Ohio Mathieu Neven Niesewand Collection	13⅜x12$^{15}/_{16}$″
Shahn, Ben	Spring	Painting, tempera on Masonite	Albright-Knox Art Gallery, Buffalo, New York	17x30″
Renoir, Pierre Auguste	Girl with a Hoop	Painting, oil on canvas	National Gallery of Art Chester Dale Collection	49½x30⅜″

Artist	*Work*	*Media*	*Museum, Credit, Location*	*Size*
Lye, Len	Grass	Sculpture, stainless steel and wood, motorized and programmed	Albright-Knox Art Gallery	3′ average height including grass base 35⅜x8½″
Epstein, Jacob	Mother and Child	Sculpture, marble	The Museum of Modern Art	17″ high
de Hooch, Pieter	Young Mother	Painting, oil on canvas	M. H. DeYoung Memorial Museum, San Francisco, California Samuel H. Kress Collection	26⅝x21 13/16″
Cassatt, Mary	Mother and Child	Pastels	Butler Institute of American Art, Youngstown, Ohio	26x21″
Bouguereau, Adolphe W.	Mother and Child	Painting, oil on canvas	The Virginia Museum of Fine Arts	54x36½″
Shahn, Ben	Father and Child	Painting, tempera on cardboard	The Museum of Modern Art	40x30″
Moore, Henry	Family Group	Sculpture, bronze	The Museum of Modern Art	59″ high
Boucher, Francois	Mother and Child	Painting, oil on canvas	M. H. DeYoung Memorial Museum	16⅞x14″
Picasso, Pablo	Mother and Child	Painting, oil on canvas	The Art Institute of Chicago	56½x64″
Cassatt, Mary	The Bath	Painting, oil on canvas	The Art Institute of Chicago Robert A. Waller Fund	39½x26″
Renoir, Pierre Auguste	Mother and Child	Painting, oil on canvas	Albright-Knox Art Gallery	39⅜x31½″
Cassatt, Mary	After the Bath	Pastels	The Cleveland Museum of Art, Cleveland, Ohio	25¾x39¼″
Moore, Henry	Mother and Child #3	Sculpture, bronze	Walker Art Center	10x4″
Luks, George	Gossip	Pastel and watercolor	The Columbus Gallery of Fine Arts Ferdinand Howald Collection	13⅜x14¾″
(Chinese, K'ang Hsi [1662-1722])	Chinese porcelain figurine	Porcelain painted in famille verte enamels	The Taft Museum	8 11/16x3 13/16″

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Wadsworth Atheneum
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Walker Art Center
Minneapolis, Minnesota

Walters Art Gallery
Baltimore, Maryland

Washington University Gallery of Art
St. Louis, Missouri

Washington University —
Steinberg Museum
St. Louis, Missouri

Whitney Museum of American Art
New York, New York

Wichita Art Museum
Wichita, Kansas

Worcester Art Museum
Worcester, Massachusetts

Yale University Art Gallery
New Haven, Connecticut

About "Images & Things"

"Images & Things" is the result of the combined efforts and talents of art education experts and television specialists from twenty-seven agencies in the United States and Canada. These organizations are members of a consortium formed to provide advice, technical assistance, and financial support in the design and production of the series.

The National Instructional Television Center initiated and coordinated the project. Producing the series for NIT were the Kentucky Authority for Educational Television, Lexington; station KETC-TV, St. Louis; and station WNVT, Northern Virginia Educational Television, Annandale. (For the production staffs, see pages 135 and 136.)

Larry Walcoff of NIT was executive producer of the series.

The Consortium Members

Chicago Area School Television (CAST)
Georgia Department of Education, Educational Television Services
Hampton Roads (Virginia) Educational Television Association
Iowa Educational Broadcasting Network
Kansas State Department of Education
Kentucky Educational Television Network
KETC-TV, St. Louis
Maine State Department of Education
Maryland State Department of Education, Division of Instructional Television
Metropolitan Edmonton Educational Television Association, Alberta
Mississippi Authority for Educational Television
Nebraska Council for Educational Television
North Carolina State Department of Education
Northern Virginia Educational Television Association
Northwestern Pennsylvania Regional Broadcasting Council
Ohio State Department of Education
Ontario Educational Communication Authority
San Mateo (California) City Schools
South Carolina State Department of Education
Southern Illinois Instructional Television Association (Carbondale)
State of Florida Department of Education

Tennessee State Department of Education
Texas Education Agency — Education Service Centers
Utah Network for Instructional Television
Valley Instructional Television Association, Sacramento
Washington State Department of Education
National Instructional Television Center

The Consultants

Dr. Alice M. Schwartz, professor of art education at The Pennsylvania State University, served as the project's principal consultant. She is also the author of the teacher's guide.

Dr. Schwartz and Dr. John W. Cataldo, professor of art and dean of the Massachusetts College of Art, were the content designers for the series. Dr. Edmund Burke Feldman, professor of art at the University of Georgia, was a special consultant. Jerry Tollifson, supervisor of art education in the Ohio Department of Education, has served as consultant for classroom utilization and is also the author of the guide to the "Images & Things" Learning Resources kit.

"Images & Things" had its origins in the book *Guidelines for Art Instruction through Television for the Elementary Schools*, written for NIT by Dr. Manuel Barkan, late professor and chairman of the Division of Art Education at The Ohio State University, and Dr. Laura H. Chapman of the Cincinnati public schools.

The curriculum formulation on which the series is based was the work of Manual Barkan, Edmund Feldman, Alice Schwartz, and Jerry Tollifson.

Producing Agencies and Production Staffs

Kentucky Authority for Educational Television, Lexington

Executive Producer	*Ron Stewart*
Producer	*Gary Whittle*
Writer	*Ann Hebson*
Producer/Director/ Cinematographer	*John Marsh*
Cinematographer/ Production Associate	*Gene Campbell*
Film Editor/Sound	*Tony Minton*
Assistant Editor	*Jim Erwin*
Art Director	*Sid Webb*
Lighting Director	*Jim Jones*
Set Design and Constructions	*Jack Cotton* *Bob Shannon*
Animation Stand Operator	*Tom Wurl*
Graphics	*Steve Bruns* *Martha Carson* *Charles Haynes* *Jim Hurst*
Sound Technician	*Grant Dennis*
Electronic Effects	*Wayne Bell* *Darrel Burton*
Production Assistants	*Tom Landini* *Pat Marchese* *Jim Slone*

In-Service Productions

Executive Producer	*Ron Stewart*
Producer	*Gary Whittle*
Writer/Associate Producer	*Myra Burrus*
Writer/Production Assistant	*Sandy Miller*
Director/ Cinematographer/Editor	*Renick McClellan*
Cinematographer	*Gene Campbell*
Film Editor/Sound	*Tony Minton*
Art Director	*Sid Webb*
Animation Stand Operator	*Tom Wurl*

Programs Produced by Kentucky Authority for Educational Television:

Birds, Bees and Bugs
Changing Your Looks
Getting the Message
Make Yourself Comfortable
Remembering Happy Times
Signs of the Times

About "Images & Things" (In-service)
Using "Images & Things" (In-service)
"Images & Things": The Child and His Art (In-service)

KETC-TV, St. Louis

Managing Producer	*Don Jeffries*
Producer/ Cinematographer	*Peter Bretz*
Writer/Director	*John Allman*
Cinematographer	*John Houston*
Film Editor	*David Howard*
Production Assistant	*David Rosen*
Research Assistant	*Sara Wykes*
Writer	*Thalia Haak*

Programs Produced by KETC-TV:

Everyone Makes Things
How About a Spoon
Land Images
Man: Friend and Enemy of Nature
Play's the Thing
Street Furniture
The Human Image
Things To Use
Wrappings and Trappings

WNVT, Northern Virginia Educational Television, Annandale

Producer/Writer	*Ruth Pollak*
Supervising Director/Editor	*Tom Angell*
Associate Producer	*Scott Ripley*
Assistant Producers	*Richard Even*
	Frank Nesbitt
Director/Editors	*Tom Angell*
	Richard Even
	Robert Gardner
	Frank Nesbitt
Cameramen	*Tom Angell*
	Max Chastain
	Robert Gardner
	Frank Nesbitt
Writers	*Richard Even*
	Frank Nesbitt
	Ruth Pollak
	Scott Ripley
Assistant to the Producer	*Linda Renick*
Assistants	*Arledge Armenaki*
	Michael Switzer

Programs Produced by WNVT:

All Kinds of Houses
Buildings for Work and Play
Devils, Monsters and Dragons
Dreams and Fantasy
Faces of Nature
Groups of People
Here to There
Houses for Worship
Making the Unseen Visible
Pageants, Parades and Festivals
People Working
Plazas, Malls and Squares
Sea Images
Spaces To Live In
Stars and Heroes

"Images & Things" Learning Resources

An "Images & Things" Learning Resources kit was created to be used either in conjunction with the series or independently, by individual students or groups. Developed for NIT by Sandak, Inc., New York City, and designed by Jerry Tollifson, supervisor of art education in the Ohio Department of Education, the kit contains:

- 180 full-color slides of fine art works (paintings, architecture, sculpture) and of natural scenes
- 10 slide viewers for individual review
- a guide designed for *student* and/or teacher use
- order forms for replacement materials

The slides are packaged in a drawer container encased in a sturdy storage box.

The standard price for the "Images & Things" Learning Resources kit is $130.

The special price to consortium members (see pages 133 and 134) and to all agencies, institutions, and organizations entitled to service from them is $80 per kit.

Please send all requests, purchase orders, and inquiries to:

National Instructional Television
Box A
Bloomington, Indiana 47401

"Images & Things" for Audio-Visual Use

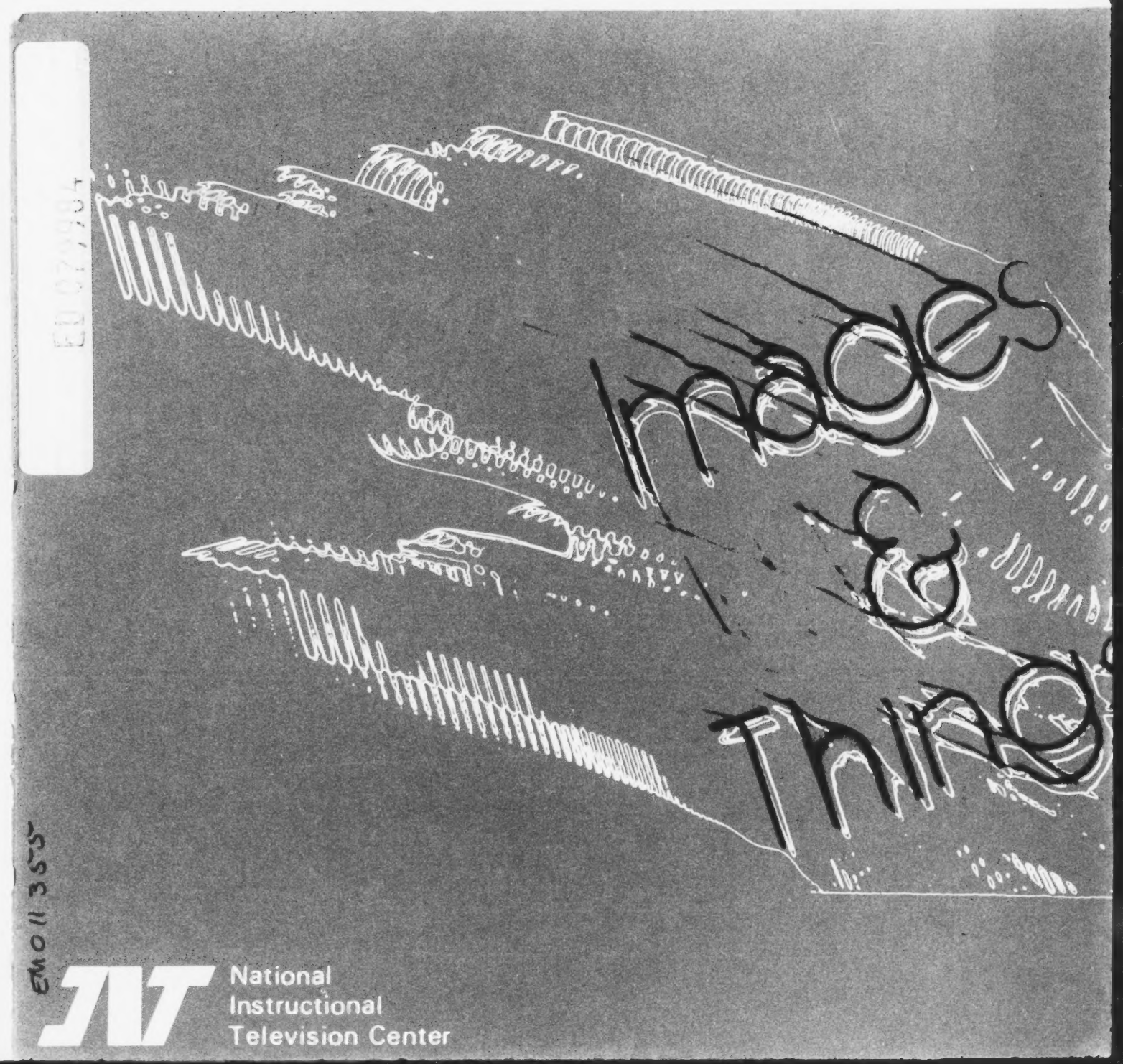
Video tape and 16mm film copies of individual "Images & Things" programs can be purchased for audio-visual use.

Please send all requests, purchase orders, and inquiries to:

National Instructional Television
Box A
Bloomington, Indiana 47401

The National Instructional Television Center seeks to strengthen education by developing, acquiring, or adapting television and related materials for wide use as major learning resources. In the planning and production of these materials, NIT works closely with content specialists, teachers and students, education administrators, broadcasters, and national professional associations. A nonprofit organization, the Center has its main offices in Bloomington, Indiana, and regional offices in the Washington, D.C., Atlanta, Milwaukee, and San Francisco areas.

FILMED FROM BEST AVAILABLE COPY



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National
Instructional
Television Center

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About IMAGES & THINGS

IMAGES & THINGS consists of thirty 20-minute color films* that will give students in the intermediate and junior high school grades a clearer understanding of art and its relationship to their own lives.

Based on more than two years of planning by distinguished art educators, IMAGES & THINGS was in production for some twenty months. Its films were produced on location in the United States, Canada, and Europe.

A consortium of twenty-seven educational and broadcasting agencies in the United States and Canada—organized by the National Instructional Television Center—provided the financial, intellectual, and technical resources that made IMAGES & THINGS possible. The consortium members are listed on page 7 of this booklet. The chief consultants to the project were:

Dr. Alice M. Schwartz, Professor of Art Education at The Pennsylvania State University.

Dr. John W. Cataldo, Professor of Art and Dean of the Massachusetts College of Art.

Dr. Edmund Burke Feldman, Professor of Art at the University of Georgia.

Mr. Jerry Tollifson, Supervisor of Art Education in the Ohio Department of Education.

IMAGES & THINGS was produced for NIT by the Kentucky Authority for Educational Television; station KETC-TV, St. Louis; and station WNVT, the Northern Virginia Educational Television Authority, Annandale.

* IMAGES & THINGS films are also available on Sony U-Matic Videocassettes.

THINGS

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vailable on Sony U-

"IMAGES & THINGS [has been] designed and produced both for visual enjoyment and learning—to delight and stimulate the eyes and ears, to excite the mind, to evoke positive, personal, divergent responses from the viewing students.

"IMAGES & THINGS focuses on the arts as they speak about life through a variety of themes—the land, the sea; people experiencing joy and sorrow, people at work, people celebrating; events in urban, suburban, and rural life; the images and sounds of nature; the way man forms and reforms objects, his rituals, his dreams, his dress, the things he builds and the things he envisions. [The films lead] through the experience of art to a better understanding of the self, of other people, of the environment, and of other times and cultures.

"[IMAGES & THINGS] invites the student to examine images, ideas, and things on his own, to share the insight of the artist, to develop for himself the awareness that leads to the enjoyment of the arts."

From the Introduction to *Images & Things: Guide and Program Notes* by Alice M. Schwartz.

Single 16mm color films and videocassettes are for sale at the prices listed. Further purchase information is given on page 6 of this booklet.

1. ALL KINDS OF HOUSES

Twenty minutes. Color. Film $190. Videocassette $150.

Examines domestic buildings old and new, adequate and inadequate. Considers the various architectual solutions to problems of providing human shelter.

2. BIRDS, BEES AND BUGS

Twenty minutes. Color. Film $190. Videocassette $150.

Explores the fascinating forms of birds, bees, and bugs—their shapes, colors, textures, movements. Shows how natural forms have served as sources of ideas for artists and designers.

3. BUILDINGS FOR WORK AND PLAY

Twenty minutes. Color. Film $190. Videocassette $150.

Examines the different architectural designs of office buildings, factories, schools, theaters, and cultural centers, with emphasis on exciting and original contemporary architectural forms.

4. CHANGING YOUR LOOKS

Twenty minutes. Color. Film $190. Videocassette $150.

Shows the varieties of ways and reasons that people in different times and cultures have used body decoration and adornment to change their looks.

5. DEVILS, MONSTERS AND

Twenty minutes. Color.

Reveals how people in different
imaginatively depicted their con
Shows demonic art images as u
cultures to ward off harm and d

6. DREAMS AND FANTASY

Twenty minutes. Color.

Explores the imaginative ways t
depict the inner world of man,

7. EVERYONE MAKES THINGS

Twenty minutes. Color.

Considers the similarities of and
artistic and industrial procedure
Emphasizes the imaginative pla
people as they control the tools

8. FACES OF NATURE

Twenty minutes. Color.

Presents nature as a subject of
simplest forms to its most maje
aesthetic qualities of natural phe
art images that have their origin

From **CHANGING YOUR LOOKS**

1. ALL KINDS OF HOUSES

Film $190.
Twenty minutes. Color. Videocassette $150.

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2. BIRDS, BEES AND BUGS

Film $190.
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3. BUILDINGS FOR WORK AND PLAY

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Examines the different architectural designs of office buildings, factories, schools, theaters, and cultural centers, with emphasis on exciting and original contemporary architectural forms.

4. CHANGING YOUR LOOKS

Film $190.
Twenty minutes. Color. Videocassette $150.

Shows the varieties of ways and reasons that people in different times and cultures have used body decoration and adornment to change their looks.

5. DEVILS, MONSTERS AND DRAGONS

Film $190.
Twenty minutes. Color. Videocassette $150.

Reveals how people in different societies have imaginatively depicted their conceptions of evil. Shows demonic art images as used in different cultures to ward off harm and destruction.

6. DREAMS AND FANTASY

Film $190.
Twenty minutes. Color. Videocassette $150.

Explores the imaginative ways that art is used to depict the inner world of man, awake or asleep.

7. EVERYONE MAKES THINGS

Film $190.
Twenty minutes. Color. Videocassette $150.

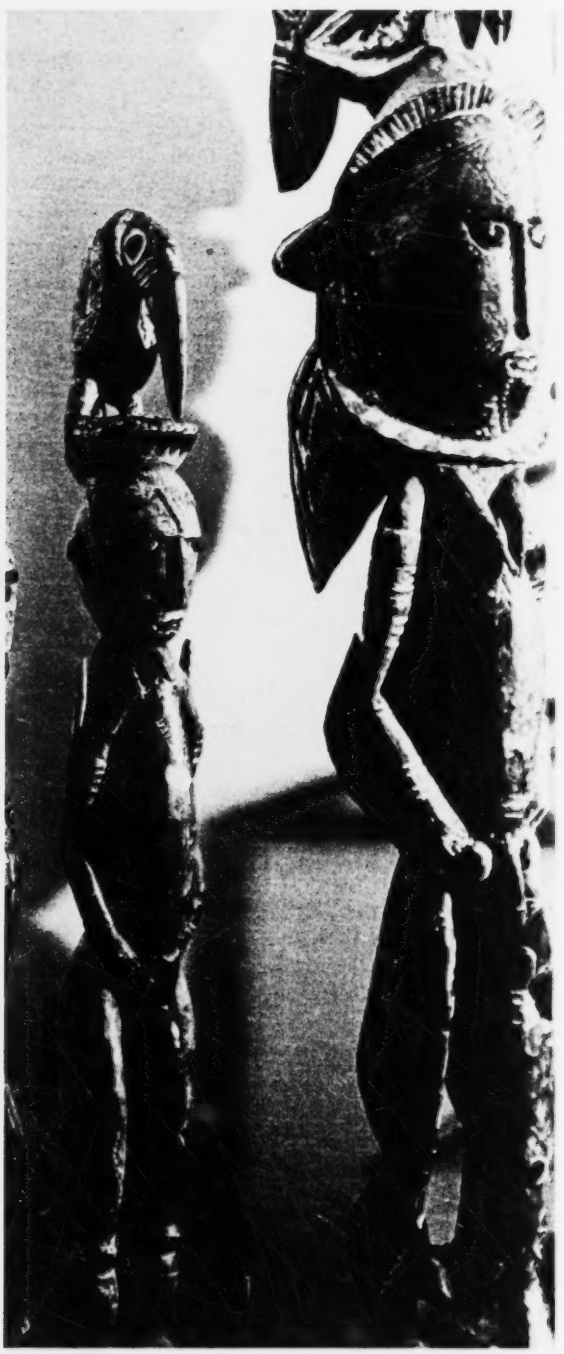
Considers the similarities of and differences between artistic and industrial procedures in making things. Emphasizes the imaginative planning and skill of people as they control the tools of production.

8. FACES OF NATURE

Film $190.
Twenty minutes. Color. Videocassette $150.

Presents nature as a subject of wonder, from its simplest forms to its most majestic. Studies the aesthetic qualities of natural phenomena and of the art images that have their origins in nature.

From CHANGING YOUR LOOKS



9. GETTING THE MESSAGE

Twenty minutes. Color. Film $190. Videocassette $150.

Considers the ways that people communicate. Examines some of the media of communications and the artistic forms used to transmit various kinds of messages.

10. GROUPS OF PEOPLE

Twenty minutes. Color. Film $190. Videocassette $150.

Focuses on the interaction of people as sources of imagery for artists. Shows how artists capture and preserve the moods—happy, sad, calm, festive, fearful, angry—of small and large groups of people.

11. HERE TO THERE

Twenty minutes. Color. Film $190. Videocassette $150.

Considers the idea of movement as it relates to the artist and the design of things having to do with moving from place to place—such as vehicles, highways, terminals, and railroad yards. Explores the problems that increased speed of movement and increased population create for those who design ways to get from "here to there."

12. HOUSES FOR WORSHIP

Twenty minutes. Color. Film $190. Videocassette $150.

Reflects on the relationships between expressive architectural design and religious philosophies and liturgies. Shows a variety of structures that have been designed as houses of worship.

From THE HUMAN IMAGE

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Film $190.
Twenty minutes. Color. Videocassette $150.

Reflects on the relationships between expressive architectural design and religious philosophies and liturgies. Shows a variety of structures that have been designed as houses of worship.

13. HOW ABOUT A SPOON

Film $190.
Twenty minutes. Color. Videocassette $150.

Traces the evolution of a useful object such as a spoon, a shovel, or a steam shovel. Compares handcraft with machine methods and looks at the art of product design.

14. THE HUMAN IMAGE

Film $190.
Twenty minutes. Color. Videocassette $150.

Examines the various ways that artists depict their fellow human beings and how these reveal personal and social concepts and attitudes. Shows how the joys and sorrows of man can be expressed in an artist's treatment of the human image.

15. LAND IMAGES

Film $190.
Twenty minutes. Color. Videocassette $150.

Considers natural images as a source of ideas for artists. Shows how several people respond to the same natural setting and how they express their varied responses.

16. MAKE YOURSELF COMFORTABLE

Film $190.
Twenty minutes. Color. Videocassette $150.

Examines modern and ancient solutions to the problems of chair design. Looks at the relationship of design to materials, purpose, comfort, and style.

*17. MAKING THE UNSEEN VISIBLE

Film $190
Twenty minutes Color Videocassette $150

Looks at the aesthetic contributions of instruments of technology—microscopes, telescopes, special cameras—that make visible what is generally unseen. Considers various kinds of photography and cinematography as used for scientific research and as a source of imagery for the artist.

18. MAN: FRIEND AND ENEMY OF NATURE

Film $190
Twenty minutes Color Videocassette $150

Explores the wonders of the natural world as depicted by artists. Considers how man has changed the natural environment, for better or worse, through industry, farming, land development, and his own habits.

19. PAGEANTS, PARADES AND FESTIVALS

Film $190
Twenty minutes Color Videocassette $150

Focuses on the special occasions, festivals, and significant events at which people come together to celebrate. Looks at the contributions of artists to the design of and creation of objects for these celebrations.

20. PEOPLE WORKING

Film $190
Twenty minutes Color Videocassette $150

Shows six artists of various kinds at work. Demonstrates the discipline and dedication demanded by art and considers the personal rewards of creating.

* Winner of a CINE Golden Eagle Certificate

From **PLAY'S THE THING**

21. PLAY'S THE

Twenty minutes

Examines a variet
ment, focusing pa
custom, skill, and
the emotional resp
toys upon the use

22. PLAZAS, MA

Twenty minutes

Explores man-mad
studies the relatio
plazas, malls, and
purpose.

23. REMEMBERIN

Twenty minutes

Looks at the imag
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day. Considers ho
people enjoying a

24. SEA IMAGES

Twenty minutes

Explores the majes
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sea, and how it ha
artists in all times

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* Winner of a CINE Golden Eagle Certificate

21. PLAY'S THE THING

Film $190.
Twenty minutes. Color. Videocassette $150.

Examines a variety of playthings and play equipment, focusing particularly on objects that reveal the custom, skill, and whimsy of their makers. Considers the emotional responses to toys and the effect of toys upon the user.

22. PLAZAS, MALLS AND SQUARES

Film $190.
Twenty minutes. Color. Videocassette $150.

Explores man-made outdoor environments and studies the relationship between the design of plazas, malls, and squares and their function or purpose.

23. REMEMBERING HAPPY TIMES

Film $190.
Twenty minutes. Color. Videocassette $150.

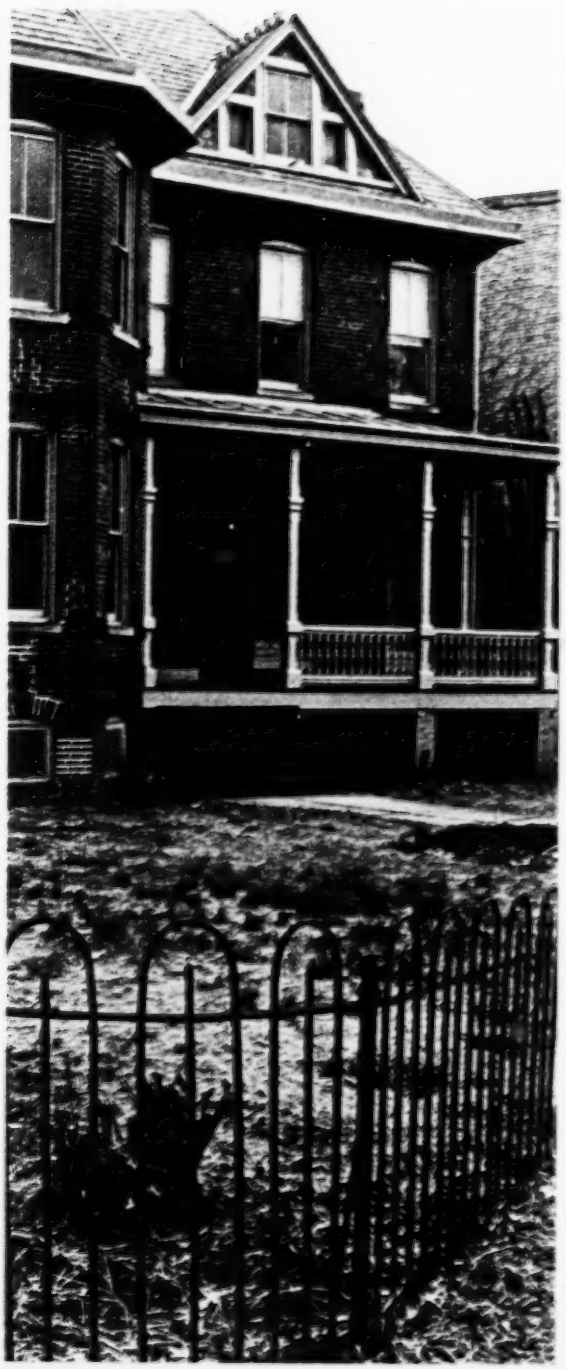
Looks at the images artists create to portray the happy, exciting, or tender moments of an earlier day. Considers how art preserves the scenes of people enjoying and cherishing life.

24. SEA IMAGES

Film $190.
Twenty minutes. Color. Videocassette $150.

Explores the majesty and mystery of the sea. Considers man's fascination with and reliance on the sea, and how it has been a source of imagery for artists in all times and cultures.

From **PLAY'S THE THING**



From SPACES TO LIVE IN

25. SIGNS OF THE TIMES

Twenty minutes. Color. Film $190 Videocassette $150

Traces the development of signs and symbols in other times and cultures. Studies graphic forms and their effect on contemporary behavior.

26. SPACES TO LIVE IN

Twenty minutes. Color. Film $190 Videocassette $150

Considers the organization and characteristics of planned spaces for community living. Studies the functional and aesthetic problems in the design of spaces for living.

27. STARS AND HEROES

Twenty minutes. Color. Film $190 Videocassette $150

Shows the diverse ways art has been used to glorify and idolize gods, legendary figures, and champions. Considers the nature of heroes and why a person is elevated to a place of honor and distinction.

28. STREET FURNITURE

Twenty minutes. Color. Film $190 Videocassette $150

Considers the function and appearance of streets and the objects along them. Looks at streets as a reflection of the people who use them and as a source of imagery for artists.

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Considers the function and appearance of streets and the objects along them. Looks at streets as a reflection of the people who use them and as a source of imagery for artists.

29. THINGS TO USE

Twenty minutes. Color. Film $190. Videocassette $150.

Focuses on manufactured objects used for daily tasks in homes, offices, and industry. Examines the qualities of form in these objects in relation to their functions and the preferences of their users.

30. WRAPPINGS AND TRAPPINGS

Twenty minutes. Color. Film $190. Videocassette $150.

Shows how people in various cultures have made and used costumes, masks, and headdress for ceremonies and other special occasions. Considers how a person can use clothing to create a special image of himself and how clothing can effect behavior.

Services and Procedures

Purchase Information

Single 16mm color films are for sale at the prices listed. Complete sets of the 30 films that make up IMAGES & THINGS can be purchased at a 10% reduction from the listed price. Special prices are available to IMAGES & THINGS consortium agencies and to those entitled to service from a consortium agency.
(See page 7.)

Previewing

Preview prints are available to prospective purchasers without charge except for return postage. Preview requests should include a preferred and alternate date for receiving the prints.

Video Tape Copies

Copies of IMAGES & THINGS films are available in any major video tape format for television and non-television use. Information will be provided upon request.

Television Use

Purchase of an IMAGES & THINGS film does not include the right to reproduce the film in whole or in part or to use the film on open-circuit or closed-circuit television. Information about the television use of IMAGES & THINGS films will be provided on request.

Workshop Service

For agencies that use IMAGES & THINGS as a series, NIT will organize and coordinate teacher in-service workshops to familiarize classroom teachers with the series and the Learning Resources kit. NIT will see that the workshop is set up and will arrange to have a qualified consultant on hand to conduct it. The user pays the consultant's expenses. NIT will provide sample printed material at no cost.

Special Price Information

In return for their support a
consortium agencies listed
institutions, and organizatio
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videocassette purchase pri
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Special Price Information

In return for their support and involvement, the consortium agencies listed below and all agencies, institutions, and organizations entitled to service from them receive the benefit of special film and videocassette purchase prices. The special prices are $133 for each film and $105 for each videocassette. (The 10% discount on complete sets is available only to purchasers who pay the standard price of $190 for films or $150 for videocassettes.)

Consortium Agencies

Chicago Area School Television (CAST)

Georgia Department of Education, Educational Television Services

Hampton Road (Virginia) Educational Television Association

Iowa Educational Broadcasting Network

Kansas State Department of Education

Kentucky Educational Television Network

KETC-TV, St. Louis

Maine State Department of Education

Maryland State Department of Education, Division of Instructional Television

Metropolitan Edmonton Educational Television Association, Alberta

Mississippi Authority for Educational Television

Nebraska Council for Educational Television

North Carolina State Department of Education

Northern Virginia Educational Television Association

Northwestern Pennsylvania Regional Broadcasting Council

Ohio State Department of Education

Ontario Educational Communication Authority

San Mateo (California) City Schools

South Carolina State Department of Education

Southern Illinois Instructional T
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State of Florida Department of

Tennessee State Department of

Texas Education Agency—Educ
Service Centers

Utah Network for Instructional

Valley Instructional Television
Association, Sacramento

Washington State Department o

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Northwestern Pennsylvania Regional Broadcasting Council

Ohio State Department of Education

Ontario Educational Communication Authority

San Mateo (California) City Schools

South Carolina State Department of Education

Southern Illinois Instructional Television Association (Carbondale)

State of Florida Department of Education

Tennessee State Department of Education

Texas Education Agency—Education Service Centers

Utah Network for Instructional Television

Valley Instructional Television Association, Sacramento

Washington State Department of Education

National Instructional Television Center

About NIT

The National Instructional Television Center is a nonprofit organization that seeks to strengthen education by developing, acquiring, or adapting television and related materials for wide use as major learning resources. Founded in 1962, the Center has its main offices in Bloomington, Indiana, and regional offices in the Washington, D.C., Atlanta, Milwaukee, and San Francisco areas.

National Instructional Television Center
Box A
Bloomington, Indiana 47401

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Learning Resources Kit

Many of the magnificent art works shown in IMAGES & THINGS can be studied in detail and appreciated at leisure by students and teachers who have access to the IMAGES & THINGS Learning Resources kit. Created to be used either in conjunction with the films or independently, the kit contains:

- 180 full-color slides of art works (paintings, architecture, sculpture) and of natural scenes
- 10 slide viewers for individual review
- a 42-page guide designed for student and/or teacher use

Individually or in groups, students can get an unhurried look at the extraordinary works of art that are seen briefly on the screen. Teachers may also want to use the kit before the film is presented, to stir interest and create a favorable atmosphere for the viewing. The accompanying guide—with its many questions and suggested activities—will help teachers and students make the best use of the slides both before and after the films are shown.

The standard price for the kit is $130. The special price to consortium agencies (see page 7) and to those entitled to service from a consortium agency is $80 per kit.

Forms for ordering films or requesting information about Learning Resources kit are on back cover.